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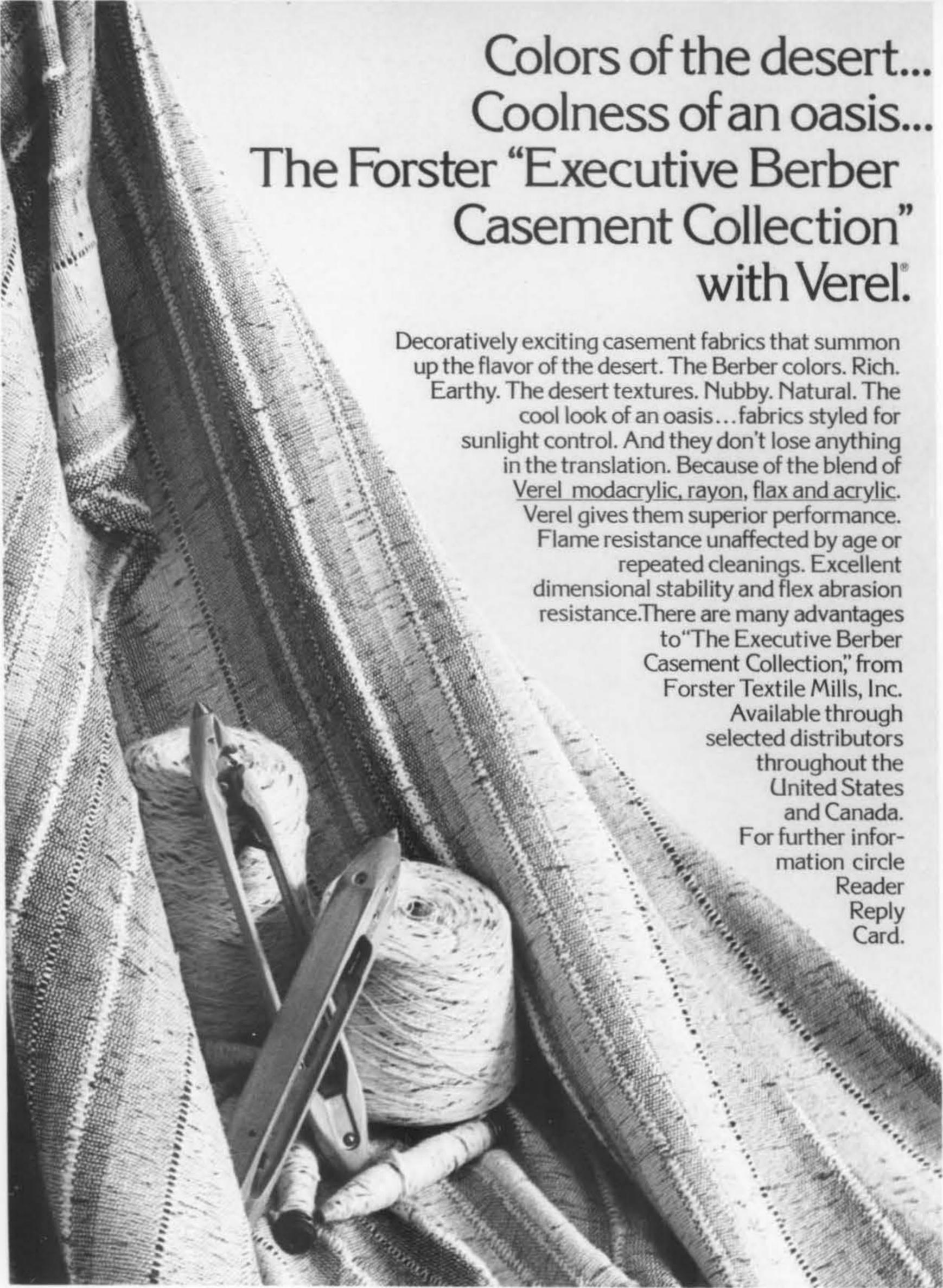
Interiors

A BILLBOARD PUBLICATION

APRIL 1973

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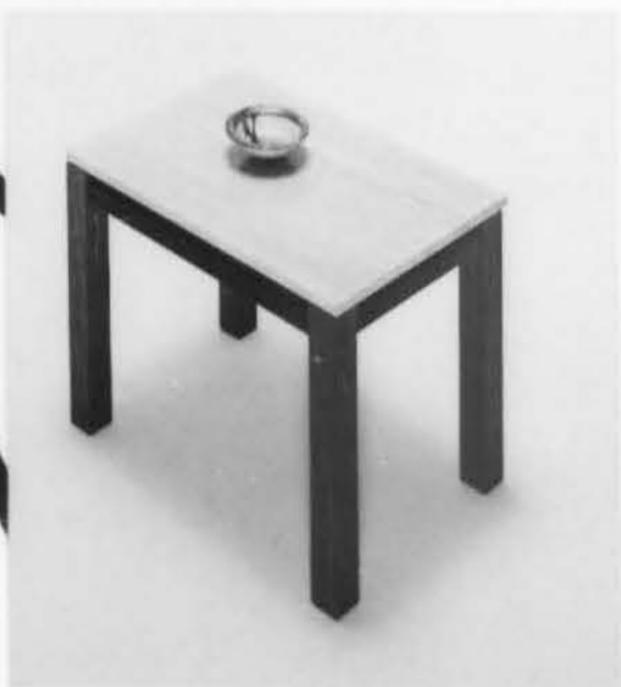
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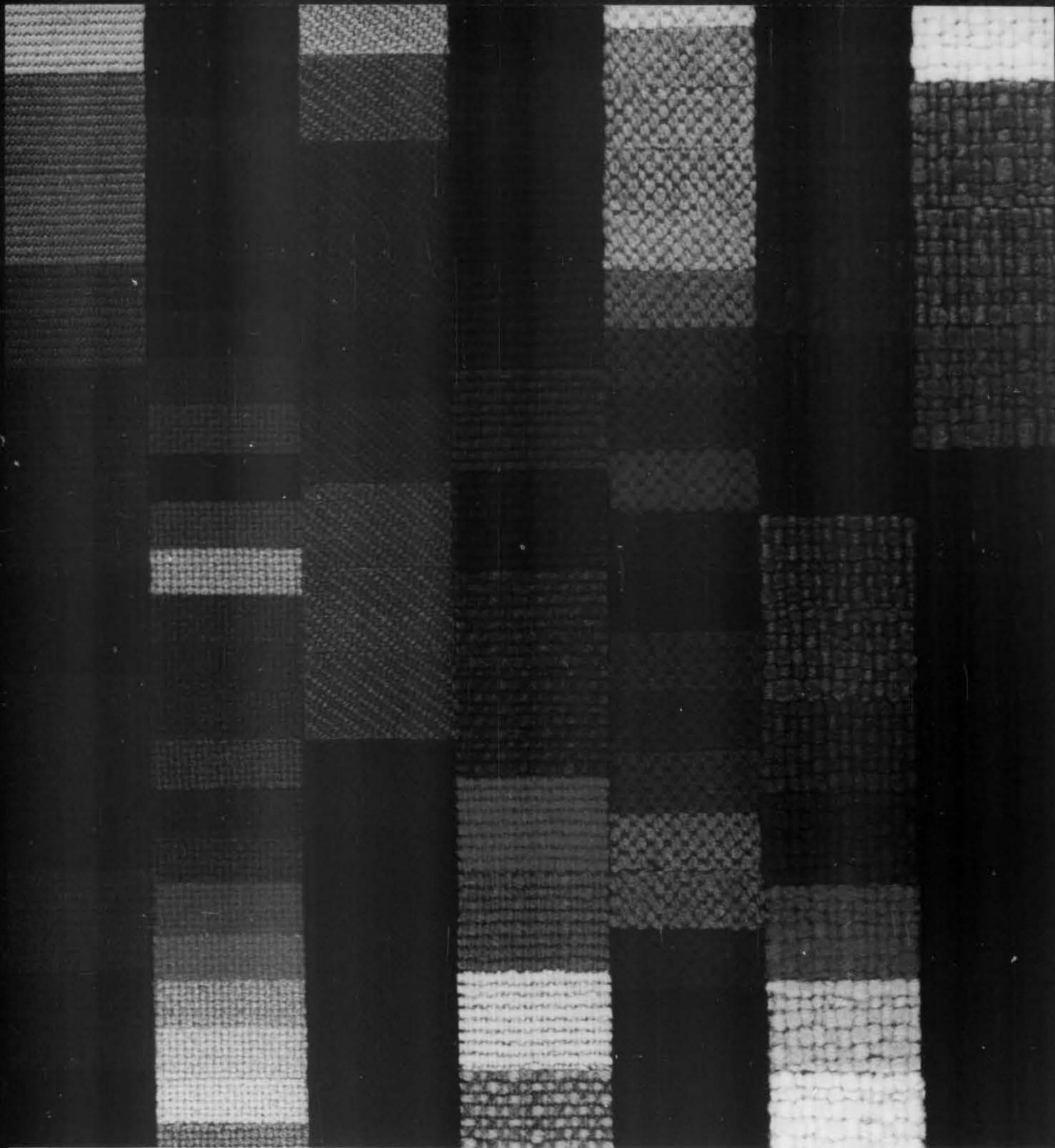
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A BILLBOARD PUBLICATION

90th year of continuous publication

APRIL 1978

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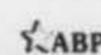
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The Architecture of the Ecole des Beaux-Arts

Edited by Arthur Drexler

With essays by Richard Chafee, Arthur Drexler, Neil Levine, and David Van Zanten. *The Museum of Modern Art, New York, 1977; distributed by MIT Press, Cambridge, Mass. 544 pages, 401 illustrations (24 in color, with 12 gatefolds). \$45.*

Four hundred illustrations! Twelve big gatefolds! Forty-five dollars! This is a book of great beauty, great scope, and resultant great cost. As is not always the case with such books, these characteristics are appropriate to its subject, the Paris school that dominated European and American architectural education for much of its 200-year history; no less magnificent a volume could have served as well.

The book satisfies a great deal of anticipation, coming two years after the popular Museum of Modern Art exhibition on which it was based. Although the exhibition stunned us with the size and technique of the Beaux-Arts' drawings, for many of us such an impression overpowered our contemplation of the significance of the school itself and of its relationship to our own work. The same drawings, reduced to book size, are beautiful still, but now they can be viewed more dispassionately, and the excellent accompanying texts put them into an understandable context.

The essay by Richard Chafee unravels for us the school's history, its vocabulary of terms (many still in use in architects' offices and schools), its highly regimented methods of operation, and its complex internal politics.

David Van Zanten's richly illustrated essay follows the École's commitment to what it called "composition," a discipline distinct from, and subsequent to, a designer's original conception (or *parti*). Van Zanten explains that because of the attention to this phase of design, the school's emphasis was not on style, as is sometimes assumed, but rather on a technique which (at least in theory) was able to order architectural conceptions of various styles.

Styles, however, were important as well. Neil Levine's section of the book focuses on a single stylistic development coming near the end of the school's dominance: the passionately debated admission of

a new philosophy pioneered by Henri Labrouste and called "*néo-grec*," a term once used, Levine tells us, for Byzantine and Romanesque architecture. The *néo-grec* movement was "viewed as a revival of the Greek spirit of rationally developed, emotionally charged expression rather than simply a reapplication of Greek forms." The prototypical building for this new rationality, illustrated here with more than 40 drawings and photographs, was Labrouste's 1847 *Bibliothèque Ste.-Geneviève*, and the new rationality signified, Levine says, "the replacement of classicism by a new way of thinking about architectural form and content." It was, therefore, a connecting link between Beaux-Arts architecture and the International Style which was to follow.

But it is Arthur Drexler's preface and opening essay that most clearly relate the Ecole des Beaux-Arts to current problems. "Now that modern experience so often contradicts modern faith," he says, "we would be well advised to reexamine our architectural pieties." Drexler offers insights into matters of perception, ethics, and the uses of the past. He contemplates the consequences for modern architecture of its antihistorical (and anti-Beaux-Arts) basis and the implications of its utilitarian engineering bias. He shows how the messages of architectural design have been influenced by media of presentation—drawings at the Beaux-Arts, models in our current practice—and how these presentations have intentionally misrepresented the buildings they purport to describe. He shares with us, in fact, many wise and provocative thoughts about architecture in general, as well as about the Ecole des Beaux-Arts.

The book closes with a section of photographs and descriptions of more than two dozen representative Beaux-Arts buildings executed in France and the U.S.

A book with a very pretty face, and a brain, too. S.A.

- APRIL 13-21 **Spring Southern Furniture Market,**
Southern Furniture Market Center, High Point, N.C.
- APRIL 17-20 **Design Engineering Show and Conference,**
McCormick Place, Chicago.
- APRIL 19-23 **IDEC (Interior Design Educators Council) Annual Conference,**
The Banff Center, Banff, Alberta, Canada.
- APRIL 19-
MAY 13 **Fragile Art '77,**
Exhibition of Stained glass/Blown glass design, Glassmasters Guild, 621 6th Ave., NYC.
- APRIL 23-24 **Homefurnishing, Floorcovering, Contract, Gift Accessories Market Days,**
Dallas Market Center, Dallas, Tex.
- APRIL 23-25 **The Contract and Architectural Showcase,**
The International Center, Toronto, Canada.
- APRIL 24-26 **Spring Discovery Days,**
Lighting/Accessories Center Association, 230 Fifth Ave., NYC.
- APRIL 26 **1978 Lumen Awards Dinner,**
Seventh Regiment Armory, NYC.
- MAY 15-20 **International Federation of Interior Designers, Conference.**
Theme: "Designing for and with the Government."
Washington, D.C.
- MAY 18-21 **Innovators/Innovations—**
National Home Fashions League Annual Conference,
L'hotel Sofitel, Minneapolis.
- MAY 21-23 **CRI Annual Convention (Carpet and Rug Institute)**
Diplomat Hotel, Hollywood, Fla.
- MAY 21-24 **AIA Convention,**
Dallas, Tex.
- MAY 30-
JUNE 2 **FAB '78—Trade Exhibition for Hospital Equipment and Supplies,**
Hamburg, Germany
- JUNE 10-13 **12th International Carpet and Floorcovering Exhibit,**
Parc des Expositions, Porte de Versailles, Paris.
- JUNE 11-16 **International Design Conference,**
Aspen, Colorado
- JUNE 11-16 **NYMM Furniture Lighting and Accessories Market,**
New York Merchandise Mart, NYC.
- JUNE 11-16 **International Furnishing Week,**
Chicago Home Furnishings Market, The Merchandise Mart, Chicago.
- JUNE 11-16 **Summer Lighting Accessories Market,**
230 Fifth Ave., NYC.
- JUNE 14-16 **NEOCON 10/Neocon International,**
The Merchandise Mart, Expocenter, Chicago.
- JUNE 25-30 **Summer Homefurnishings Market,**
L.A. Mart, Los Angeles.
- JULY 9-14 **Summer Homefurnishings Market,**
Dallas Market Center, Dallas, Tex.
- JULY 10-13 **Summer Homefurnishings Market,**
Southern Furniture Market Center, High Point, N.C.
- JULY 16-20 **Homefurnishings Summer Market,**
The Showplace! San Francisco.
- JULY 16-21 **Summer Homefurnishings Market,**
Western Merchandise Mart, San Francisco.
- JULY 22-25 **ASID National Conference, Exposition of Designer Sources,**
Washington Hilton Hotel, Washington, D.C.

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ASID GOING TO WASHINGTON, D.C. TWICE: —In May to host International Federation of Interior Designers; —In July for its own National Conference at Washington Hilton

IFI World Congress

IFI—The International Federation of Interior Designers—consists of several professional design societies, including ASID, whose delegates meet every two years to discuss the issues of the profession worldwide. The 1976 meeting in London was sponsored by Britain's SIAD (Society of Industrial Artists and Designers). Previous meetings were held in Stockholm and Zurich. And the 1978 IFI World Congress will be hosted by ASID in Washington, D.C., May 15-20; it will be headquartered (but by no means limited to) the Ramada Inn in Rosslyn, Arlington, Virginia.

Needless to say, the attractions of the capital itself will be featured, and the procedures and results of designing for the biggest of our clients—the Government—will be the central subject of the program, in which such personages as **Jerome Perlmutter**, Coordinator of the Federal Design Improvement Assembly, **Clement Conger**, Curator of the White House, **David Hanks** of the Renwick Gallery, **Jay Solomon**, Administrator of the United States General Services Administration, **Kent Slepicka**, once with GSA and now Director of Professional Practice for ASID, **Fletcher Cox**, Director of the Media Services Division of the National Trust for Historic Preservation, **Rick Hendricks**, of GSA, **Terry West**, GSA specialist on Government Furniture Standards, **Dr. Francis Ventre**, of the United States National Bureau of Standards, and **Tom Seymour**, of the United States Department of Labor's OSHA Administration, will explain government policies and procedures.

Participants belonging to ASID will include the conference coordinators, **Richard W. Jones**, FASID (Editor at Large of RESI-

DENTIAL INTERIORS) and **W. Richard Whaley**, FASID. ASID National President **Irving D. Schwartz**, FASID, will introduce **Verena Huber**, President of IFI and a member of VIS of Switzerland.

The interiors of government building—embassies, offices, and health facilities—around the world will be shown on slides by designers from Hungary, Sweden, the Netherlands, Switzerland, and the U.S.

R. Michael Brown, ASID, National Chairman of the ASID Committee for Historic Preservation and a Member of the New York City Landmarks Preservation Commission, will launch the session on historic preservation by the governments of the U.S. and other nations. **Norman DeHaan**, FASID, AIA—who is both National Chairman of the ASID Legislation, Codes and Standards Committee and 1978 Chairman of the AIA's Committee on Interior Architecture—will lead a panel discussion by U.S., West German, French, Hungarian, and Dutch designers on the regulations, restrictions, and codes imposed by governments on the practice of interior design.

Also in the plans: the presentation of ASID International Design Awards, Washington tours, sessions at the Smithsonian Institution, a luncheon in the Diplomatic Reception Room of the Department of State, and optional post-conference tours of Chicago, Denver, Los Angeles, San Francisco, Boston, and New York.

Though registration is limited and foreign designers are given preference, U.S. designers may find some full registrations available at \$125.00 if they write: Mr. Ed Gips, ASID, 730 Fifth Avenue, New York, N. Y. 10019.

Plans for ASID Conference

"Professional Directions '78" is the theme for the national conference of the American Society of Interior Designers to be held at the Washington Hilton Hotel in Washington, D.C., July 22-25. ASID President-Elect **Irving Schwartz** has made it clear that this means that the professional goals and problems of all designers in the interiors field—not only members of ASID—will be the theme. And ASID is opening conference registration to all designers, not only members of ASID. For information write: Ed Gips, ASID, 730 Fifth Avenue, New York, N. Y. 10019.

The format will once more emphasize professional development workshops, but the capital city itself—and government, which is the biggest of all our clients for interior design services and products (consuming some 40% of the total)—will in themselves be major workshop subjects.

Thus, as in the case of the IFI conference which the ASID will host in May, many of the workshops will address the subject of working on government projects; others will deal with goals which have become important in government thinking, such as historic preservation and the recycling of historic buildings. (The recycling of the Old Post Office illustrated in our March issue is an example.)

Dick Whaley, FASID, Conference Coordinator for the Potomac host chapter, states that special efforts to incorporate convenient workshop tours of significant interiors are being made.

NHFL Annual Conference

The National Home Fashions League may have its headquarters in Dallas, but the northern city of Minneapolis will be the location of its 19th Annual Conference, to be held May 18-21 at the city's new French-accented hotel, L'Hotel Sofitel. "Innovators/Innovations" is the theme.

The NHFL's 1800 members are all women—mostly executives in the home furnishings industry—but the sessions are open to interested industry persons of either sex. The keynote conference speaker, **Charlotte Schiff Jones**, assistant publisher of *People* magazine, has chosen "Women and Their Impact on Business" as her subject (Thursday evening, May 18). The next day will be given over to innovations in home furnishings retailing, with furniture designer **Vladimir Kagan**, ASID, IBD, the luncheon speaker.

The bestowal of the prestigious Trailblazer Award to a woman who has been an innovator and has led the industry—selected from industry-wide nominations and elected by the membership—will climax the conference on Saturday night, May 20.

The city, which is alive with such urban renewal projects as Philip Johnson's IDS Center and a smashing Museum of Art, is attraction enough in itself. For information write **Helen S. Graves**, Executive Director, NHFL, 107 World Trade Center, Dallas, TX. 75258.



"Design Atlanta" briefly halting ADAC expansion

The open atrium rendered above will be a feature of the Atlanta Decorative Arts Center when construction doubling its size to almost 300,000 square feet is completed. This will make ADAC, which architect **John Portman** built in 1957, into the largest design center east of the Mississippi. Work will pause only between April 9-12, for "Design Atlanta," Atlanta's first working market for designers, architects, specifiers, and retail buyers.

News continued on page 10

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HOUSTON'S THIRD BIENNIAL INTERIOR ARCHITECTURE DESIGN AWARDS GO TO 4 GIANTS, 1 SMALL UNKNOWN

Houston, the spectacular city to which the ASID repaired—out of natural curiosity—for its national conference last summer, is famous for many desirable things: a humming petrochemical industry; a direct flow of Arab oil and Arab friendship; an unprecedented growth rate; a total absence of urban zoning laws; the lowest taxation and unemployment rates of any big city in the nation; and apparently unlimited work for architects. It is the city to which young professional people are continuing to flock, and the city to which unemployed architects from the northeast and midwest immigrated in droves during the recent recession. Its appetite for architectural services is so great that many leading out-of-state architectural and design firms, such as Philip Johnson's and Saphier, Lerner, Schindler Environetics, Inc., maintain branch offices for the supervision of ongoing projects there.

Where interior design is concerned, Houston is notable for the fact that several years ago many of its most famous architectural

firms made it their business to build strong interior design departments, and to bid for whatever interior design commissions arose in connection with their building design commissions. As a corollary to this effort, the architects involved decided, about five years ago, to keep organizational control of interior design within the local chapter of the American Institute of Architects, implying a cold shoulder to interior designers who are not architects and who belong, many of them, to the American Society of Interior Designers, the Institute of Business Designers, or to both.

In the last two years, this trend has softened somewhat, under the impact of the accelerating improvement in ASID which was the natural result of its consolidation out of its rival predecessors, AID and NSID. The tremendous progress in raising standards of design education and qualification made through FIDER and NCIDQ—institutions independent of, though largely supported by ASID—may also bring the Houston AIA interior architects into friendlier rela-

1. CRS's Fodrea Elementary School;
2. PGA's Blanton Ray Residence;
3. CRS's Bracewell/Patterson Law Offices;
4. 3D International's Harbert Construction Company's Corporate headquarters;
5. Urban Architecture's Texas International Airlines Facility.



tions with other Texas interior designers. In any case, leading ASID officials who also belong to AIA, such as 1975 National ASID President Norman DeHaan and 1978 National ASID President Irving Schwartz, are working to narrow the breach.

In the meantime, however, the members of the Interior Architecture Committee of the Houston Chapter of the AIA have won just renown for work which ranges from distinguished to merely sumptuous, and the AIA-IA has set up its own Biennial Interior Architecture Design Awards program to bestow official recognition on the best of this work. Always, the jurors have been chosen from outside the Houston area.

For the Third Biennial Awards, which were juried and announced on January 17th, a three-person jury was announced as usual, but since one of the jurors, Elmer Bot-sai, 1977 National President of the AIA, was unexpectedly prevented from attending, only two people did the job. The two functioning jurors were interior designer Ward Bennett and CONTRACT INTERIORS'



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HOUSTON continued

Editorial Director Olga Gueft.

The program called for five categories: *Institutional, Commercial, Residential, Low Budget, and International*. The last was created because some Houston firms have had important commissions outside of the United States and its possessions, and both the jurors and the members of the AIA-IA Committee expected to see a few spectacular interiors in the Near East. Whether because of a desire for secrecy or because of problems in obtaining photographs, however, no International entry turned up, though most of the awards in the other categories were snapped up by the giant firms who presumably have government commissions in Saudi Arabia and its neighbors. Only one award, in the *Commercial Category*, was won by a small, rather new firm, Urban Architecture. Of the other five firms, one is an interior design, not an architectural firm, though it is a spin-off of one (Perkins & Will), and has always been associated with architectural interiors; this is ISD Incorporated, now headed by Michael Pinto, who came to Houston from Atlanta, where he was in John Portman's interior design department. Mr. Pinto's wife, Linda Pinto, heads the interior design department of Caudill, Rowlett, Scott, which won three of this year's awards. And to emphasize how closely knit this architectural/interior design community actually is, we might mention that Jim Hughes, one of the interior design vice presidents of still another heavy winner, 3D International (formerly Neuhaus & Taylor), came to that firm from ISD Incorporated, whose Houston office he opened after leaving John Portman's Atlanta office, where he was chief interior designer; he was Michael Pinto's boss at both the Portman and ISD offices.

In the *Institutional Category* both awards went to Caudill Rowlett Scott, for the Fodrea Elementary School in Columbus, Indiana, and the Wake Forest Fine Arts Center Classroom Building in Winston-Salem, North Carolina. Bennett commended CRS for the exciting use of industrial materials in the school, and both judges praised the articulation of elements and use of color in the arts center, particularly in its theater in the round.

In the *Commercial Category*, the winners were the Greenway Plaza Summit Suite in the Summit Arena by Goleman & Rolfe (for drama achieved with lighting and slick, sophisticated materials); the First National Bank of Harlingen by 3D International (for classical dignity, spacious harmony and a democratic openness); the Galleria Bank by Pierce Goodwin Alexander (for a distinguished solution to a difficult planning problem); the Knoll International Showroom by S. I. Morris (for the "sails" that transform a confusing vertical space into an asset); the Bracewell Patterson Law Offices by Caudill Rowlett Scott (for a sumptuous interior distinguished by angular spatial organization); 3D International's Harbert Construction Co. headquarters (where even the computer department enjoys plants, view, and natural light); and a Texas International Airlines Reservations Facility by Urban Architecture (for an interesting 3-dimensional spatial solution). Urban Architecture, incidentally, was the only small firm winner.

In the *Low-Budget Category*, the winner was the Hyatt Regency Memphis Hotel with interiors by ISD (shown in the October 1977 *CONTRACT INTERIORS* and cited by the judges for beautifully formed and organized public spaces).

In the *Residential Category* the winner was the residence of the Blanton Rays by Pierce Goodwin Alexander (of which Blanton Ray is a principal). The house was cited for its serene main living space, effective use of a neutral palette and of corrugated roofing.



Belgian Order of the Crown to Harry Banks

Last fall, on unveiling "Belgian Linen Environments" designed by Circanow Ltd. for the Belgian Linen Association, the Belgian government took the occasion to award Belgium's Order of the Crown upon Harry Banks, President of Hamilton Adams Imports Ltd., whose textiles and wallcoverings from Belgium are featured in many of this industry's resource firms. Above, from left, are Pierre Bodson of the Association; Mr. Banks; the Honorable Rene Van Hauwermeiren, Belgium's Consul General in New York, and, in the background, Jean-Loup Libeert, also of the Association.

IBD New York Chapter Directors

Newly elected members of the Board of Directors of the New York Chapter of the Institute of Business Designers were photographed during a Board meeting held at the New York showroom of Habitat/Intrex. Left to right are Muriel Henry of the IBD Board; Pasqual Pagnotta (Treasurer); Ken Muller (Chairman); Bruce Rabbino (President); Helen Schwanda (Secretary); Sydelle Hird (Vice President, Membership); Peg Walker (Vice President, Public Relations); Del James Blesinger (Vice President, Programs); Muriel Mayer of Habitat/Intrex; Don MacDougal (Secretary).



DALLAS MARKET CENTER'S CREATORS RECEIVE AWARDS

At the January Winter Homefurnishings Markets at the Dallas Market Center, not one but two organizations in the field bestowed kudos upon the two men who made the Dallas Market Center—the world's largest—possible. In the left photograph below, Market Center President William E. Cooper (flanked at his left by Mrs. Sue Cooper) is receiving a Certificate of Appreciation from Carolyn Blakey of the Texas Chapter of the Institute of Business Designers. In the right photograph, Trammell Crow is accepting the National Homes Fashions League's Honorary Recognition Award from Betty Watson, National President of NHFL. Crow is of course the developer of the multi-building Market Center which has transformed Dallas.



News continued on page 14



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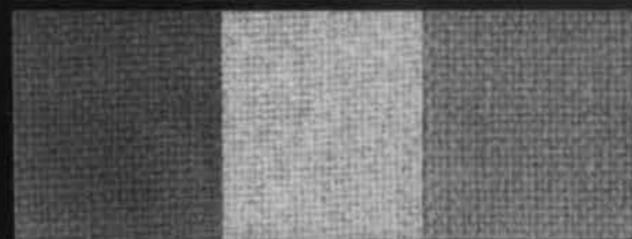


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Aspen Conference, June 11-16: "Making Connections"

"Making Connections" is the theme of the 28th annual meeting of the International Design Conference in Aspen, to be held June 11-16 in Aspen, Colorado.

Speakers will include Charles and Ray Eames, designers and filmmakers, and Moshe Safdie, the architect of Montreal's "Habitat." Other participants will include: Jim Fowler, explorer and expert on animal behavior; Phillip Morrison, astrophysicist; Judith Leibowitz, director of training of the American Center for the Alexander Technique; Harriet Selwyn, fashion designer; Inger McCabe Elliott, photographer, textile designer, and businesswoman; Arnold Wasserman, industrial designer and manufacturer; Sam Mann, industrial designer and manufacturer; Bill Lacy, former director of the Architecture and Environmental Arts Program for the National Endowment for the Arts, and president of the American Academy in Rome; Harve Bennett, writer, television director and producer; Richard Reeves, political writer and media critic, Helena Hernmarck, tapestry artist; and Nancy Philips, interior designer.

Participating IDCA Board Members are Saul Bass, filmmaker and designer; Julian Beinart, architect and educator; Patricia Carbine, editor and publisher; Ivan Chermayeff, graphic designer; Niels Diffrient, industrial designer; Lou Dorfsman, corporate design director; Richard Farson, psychologist and president of the IDCA; Paul Friedberg, landscape architect; Milton Glaser, design director; John Massey, corporate design director; George Nelson, architect and industrial designer; Jack Roberts, communications consultant; Jivan Tabibian, economist and educator; Jane Thompson, editor and associate in the architectural firm of Benjamin Thompson and Associates, Inc.; Henry Wolf, photographer, filmmaker, and design director; and Richard Wurman, architect, writer and urban planner.

According to this year's conference directors, Ralph Caplan and Andrea Baynes, the connections to be examined are those linking design theory and design practice, natural and built environments, design and business, design and government, and design and other professional disciplines.

Conference registration will be by mail only. Fees are \$175.; student (proof required) \$75.; and second member of a household, \$100. Additional registration information may be obtained from IDCA, P.O. Box 664, Aspen, Colorado 81611.

**PEOPLE
&
COMMISSIONS**

Walter M. Ballard, who founded the **Walter M. Ballard Corporation**, New York, N.Y., the hotel design firm, died Jan. 9, 1978. Almost simultaneously the firm announced the retirement of **Richard Campfield**, and the addition of **Ed Evers** to their design staff. Recent projects of the firm include the newly renovated public areas of the Hotel Brunswick in Lancaster, Pa., the West Addition to Hotel Hershey, the refurbishing of the Pocono Hershey Resort, and a 222-room addition to the Hotel Inter-Continental Nairobi.

Joseph H. Hartman, president of **All-Steel, Inc.**, announces the appointment of **George W. French** to the position of executive vice president. An engineering graduate of Harvard, French will head up All-Steel's sales and engineering departments, as well as sharing executive duties on a special assignment basis. All-Steel is one of the nation's leading metal office furniture manufacturers.



George W. French

A hotel and a residence in the Middle East, a casino/convention center in the Bahamas, numerous banks in Central and South America, various banks, hotels, executive and general offices, college centers and residences in the United States are among the current commissions of the **H. Chambers Company**, Interior and Industrial Designers headquartered in Baltimore, Maryland.



Charles "Buzz" Lucas

Simultaneously the **H. Chambers Company** announces the appointment of **Charles "Buzz" Lucas** as Director of Marketing. Lucas has a background of marketing with the Rouse Company, among others. The **H. Chambers Company**, founded in 1899, now has branch offices in South America, Canada, and the Bahamas.

Robert J. Gould, industrial designer, has joined the professional staff of **Sylvan R. Shemitz and Associates, Inc.**, lighting designers and consultants, West Haven, Ct.

Philip J. Meathe, FAIA, president of **Smith, Hinchman and Grylls Associates, Inc.**, announces the appointment of **Frederick A. Sargent** as Director of Interior Design Services for the Detroit architects/engineers/planners.

Thompson Ventulett Stainback and Associates of Atlanta announce that **Gini L. Pettus**, AIA, has joined the firm as Director, Interior Architecture.

Salvatore Passalacqua has become an Associate in the firm of **Jack Lowery and Associates, Inc.**, joining president **Jack Lowery** and Associate **Cynthia Sutherland**.

Wiley T. Rogers, formerly construction manager for the International Rivercenter complex in New Orleans, has been named project director of redevelopment in charge of new construction and redevelopment for the **Sheraton-Park** and **Sheraton-Carlton Hotels** in Washington, D.C.

Ruth A. Schnee has been named director of Interior Design for the Detroit firm of **John Stevens Associates, Inc.**, architects, engineers, and planners, who are expanding their interior design services. Ms. Schnee, a fellow of Harvard University Graduate School of Architecture, and a graduate of the Rhode Island School of Design as well as of Cranbrook Academy, has been for the past 15 years actively involved with her husband Edward Schnee in rejuvenating the downtown Detroit area. A textile designer and silk-screen printer, Ms. Schnee has won numerous international awards, and her work is included in the permanent collections of several major museums including the Victoria and Albert Museum, London, and the Museum of American Crafts, New York City. Ms. Schnee is currently involved with the interior planning of a new restaurant and club which will open in the downtown area, as well as a large senior apartment complex and a new senior high school.



Ruth A. Schnee



James J. Hoefler

James J. Hoefler, formerly of James Hoefler and Associates, has joined Seattle-based **Bank and Office Interiors** as Director of Design Planning, according to **Albert Howell**, company president. Holder of undergraduate and graduate degrees in Interior Architecture from the University of Oregon, Mr. Hoefler has been involved in major schools, corporate headquarters and modular housing in South America, the Caribbean, and Saudi Arabia.

News continued on page 94

JG / UPS Upholstered Panel System



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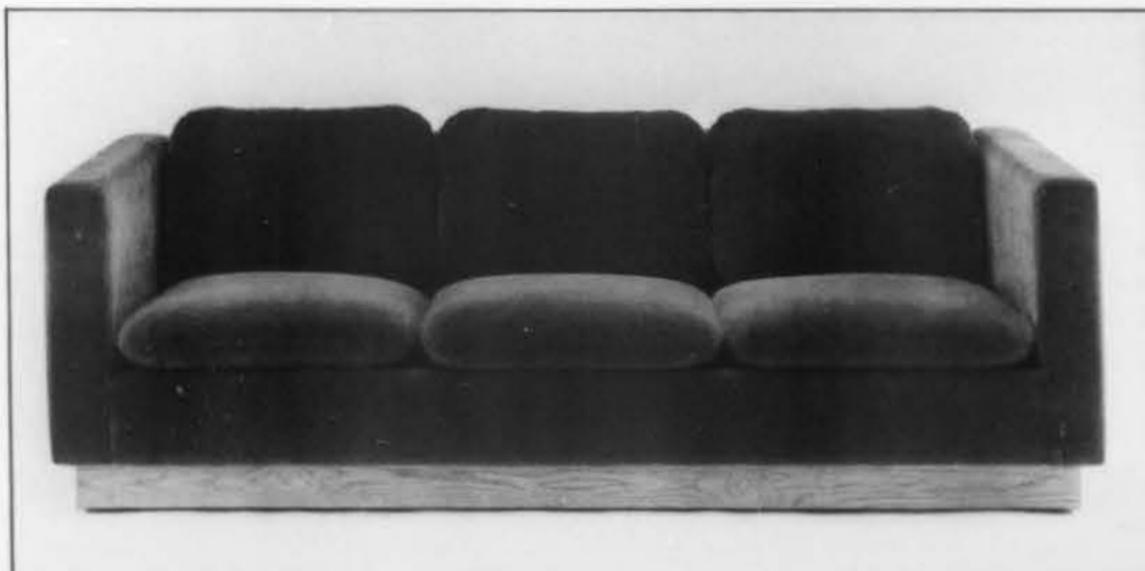
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Moda Rotary, Emil de Piero
Elena Table, Roger P. Wood
Olivia Table

Classic Chair, Gary Ross
Elena Love Seat, Roger P. Wood
GW Sofa, Greg Walsh

Cambridge I, Lounge Chair, Warren Snodgrass
Warner Rotary High Back



circle 11 on reader service card



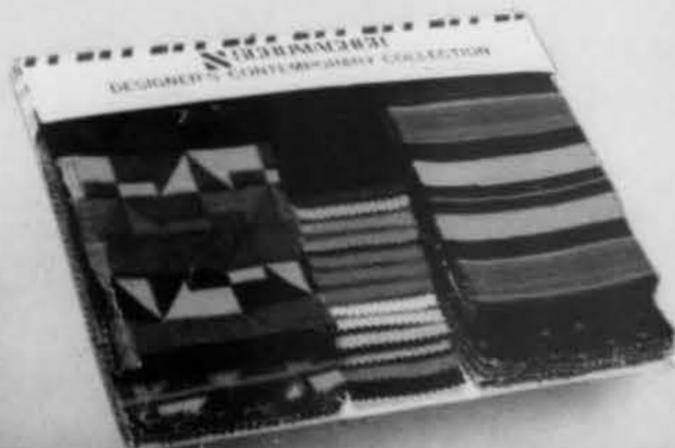
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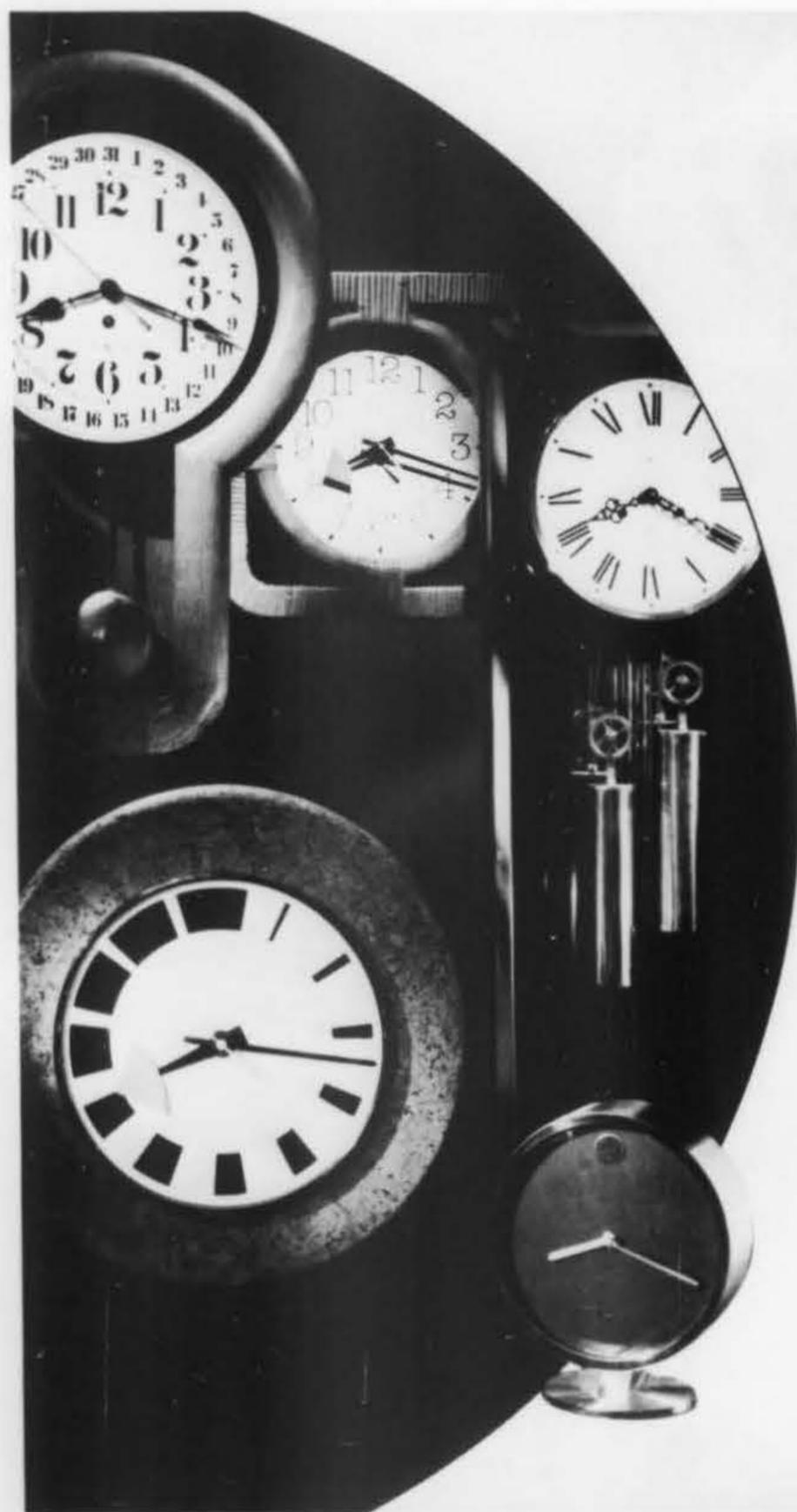
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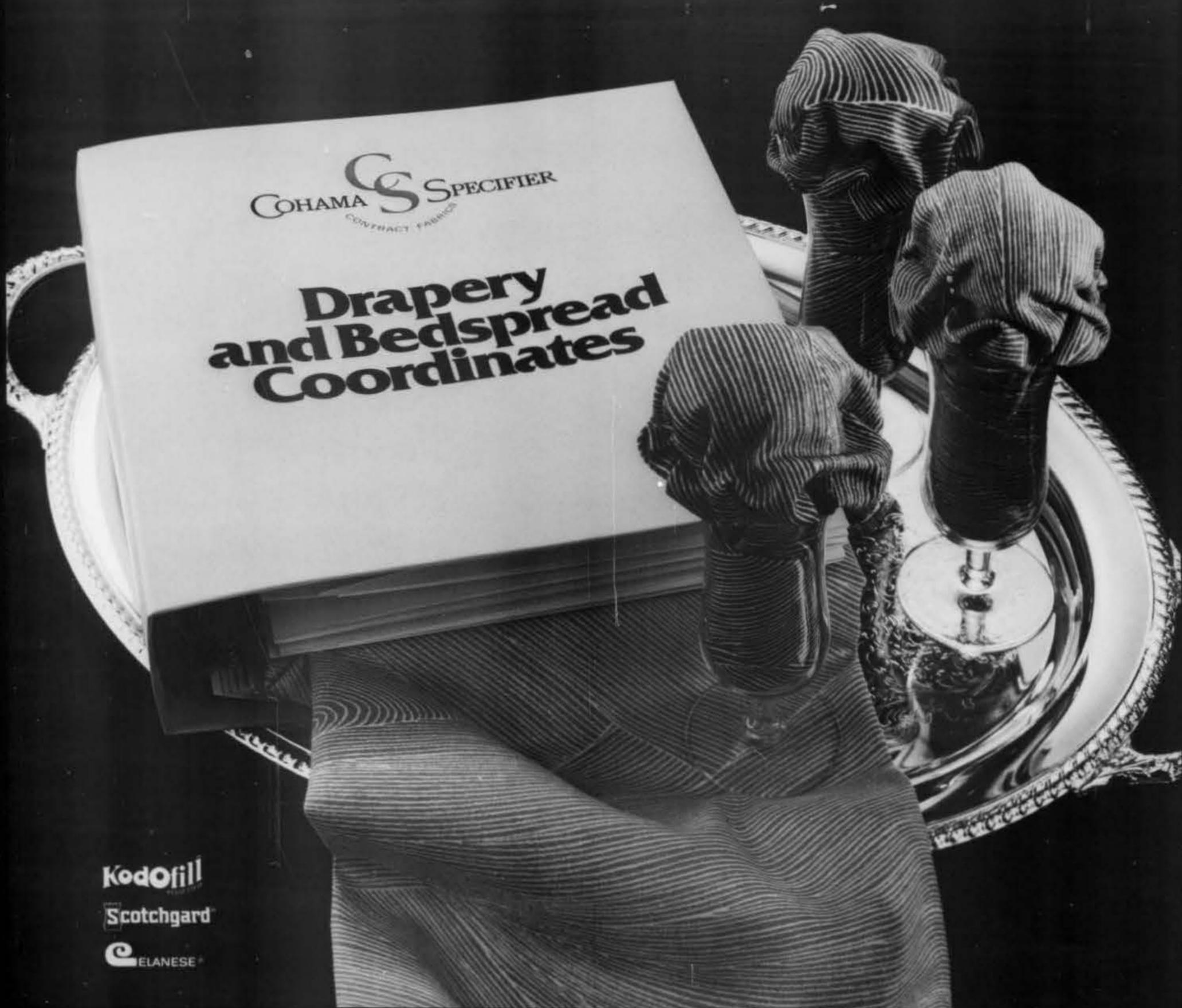
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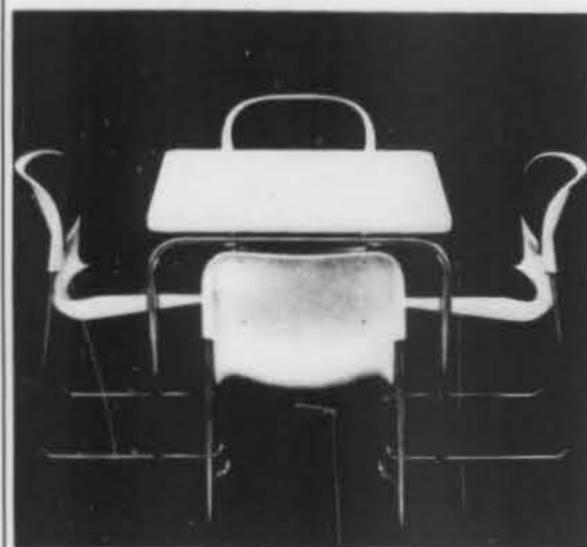
furniture for dining

A

American Seating Company's Solar Table Group adapts to any food service area with many shapes, top patterns, and colors. Curved triangular steel base columns are polished chrome or bronze. *circle 250*



ai (Atelier International) serves students or employees comfortably and colorfully in dining rooms with its Nova program. Stack/gang chair can have seat pad. *circle 251*



B

Brayton International furnishes executives' private dining rooms with the Maestro Chair on skid (shown) or five-arm swivel base. Design is based closely on ergonomic seating needs. *circle 252*



Brown Jordan simulates pole rattan and peel cane wrapping in its "Orient" dining group of tubular aluminum. Cushions are optional. Chair can have standard or swivel back. *circle 253*



C

Cado's #690 table fiberglass top and white-painted metal base was specified for indoor/outdoor use at New York's Tavern-On-The Green in Central Park. *circle 254*



E

Empire State Chair's cane-back arm chair with beechwood frame (#1811 PS-CB) has matching side chair. Upholstery and wood finishes are subject to customer's specifications. *circle 255*



F

Falcon Products adds solidly constructed, wire (5/16 in.-thick steel rod) ice cream parlor chairs, two bar stools, and table base for tops of various sizes. Group available in granite, epoxy, chrome, or architectural plated finishes. *circle 256*



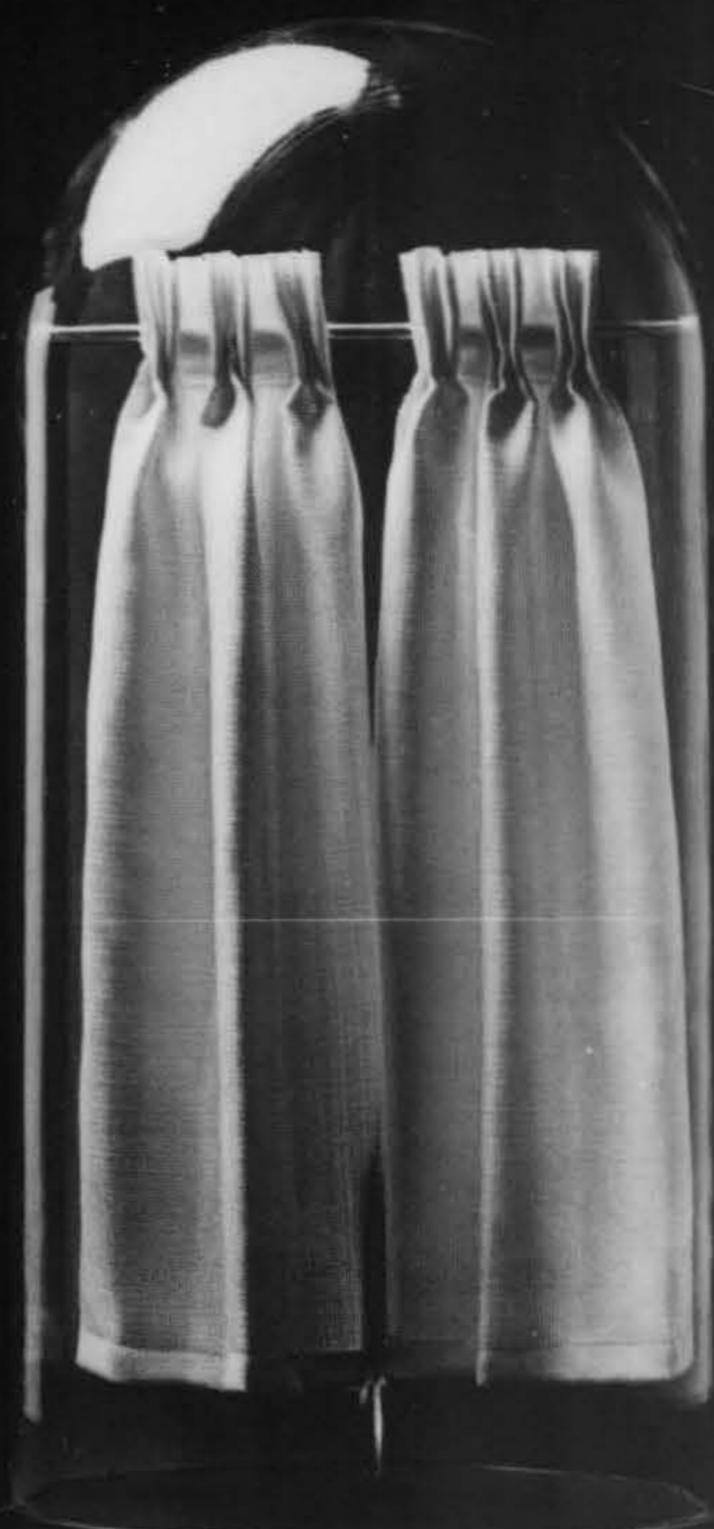
Fixtures Manufacturing seats employees of blue jeans' manufacturer H.D. Lee on #19C cane chair framed in beech with easy-glide sled base. #4528 table has Formica butcherblock top and a chrome-finished base to match chair base. *circle 257*



G

Gold Medal's "Santana" director's chair features frame of oil-stained hardwood that enhances wood grain. Sled-type base provides easy movement over restaurant carpeting. Canvas seat and back, of course. *circle 258*

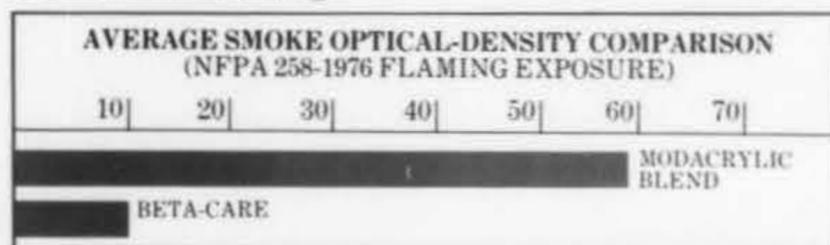




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furniture for dining

continued from page 22

Gregson Manufacturing gives diners comfortable seating with its #104 oak-framed arm chair on Hooded Royal Roll casters. Seat and back are removable. Available without casters and as side chair. From Campus Oak Series.

circle 259



I

ICF continues its successful marketing of the Caribe Series for restaurant installations. Table in series has butcherblock top with its own two-year guarantee. Hobnail base is bronze-plated.

circle 260



J

Jansko's #1492U chair has cantilevered "U" base of 1 in. tubing with mirror chrome finish. Open back allows crumbs and accumulated dirt to be easily brushed out. Chair can be upholstered in vinyl or fabric.

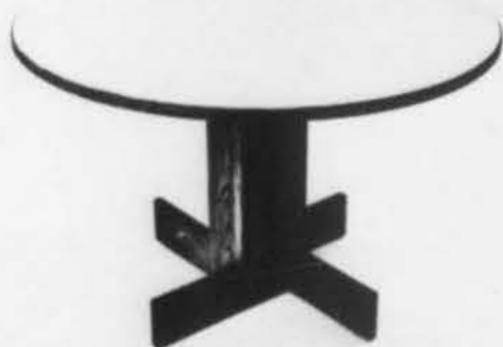
circle 261



K

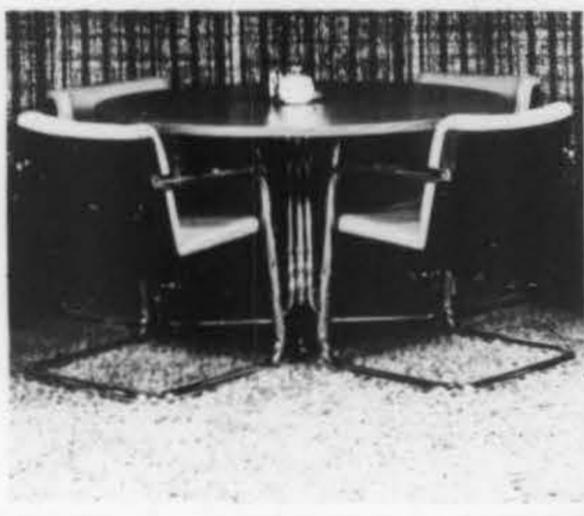
Kasparians sets a solid table with its pedestal base. KED design by Emil De Piero in solid oak or solid walnut. Tops, 29 in. to 48 in. in diameter, can be specified in laminates or wood veneers, each with wood banding.

circle 262



Krueger offers the AFKA II Collection of single or double pedestal tables with Formica tops in many sizes. Tubular steel frames are in bright chrome or pearl white epoxy. Seating is fiberglass with deep foam cushions in fabric or vinyl.

circle 263



L

Liberty Woodcrafts has added many more designs for dining tables crafted with the firm's own clear, impact-resistant resin lamination finish that is guaranteed against surface cracking.

circle 264



Loewenstein, Inc. peeps up indoor or outdoor dining areas with the "Polo" chair, a Robin Day design, in arm and armless styles, with stacking sleigh base or four-leg—as shown. Shell is one-piece polypropylene in four colors on white epoxy or chromed bases.

circle 265



R

Reum Design is the exclusive importer of Tric '65, a lacquered beech wood folding chair with seat and back in heavy felt, and the Trac '75 table that correlates, with a black or felt top.

circle 266

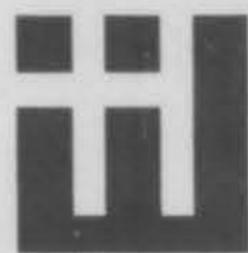


S

Shelby Williams Industires attaches foam-padded seat and back to its #7702-2 arm chair on sled base of polished tubular chrome. Wicker is handwoven in the new Bali design. Other wicker and rattan seating include bar stools and a discotheque lounge chair.

circle 267





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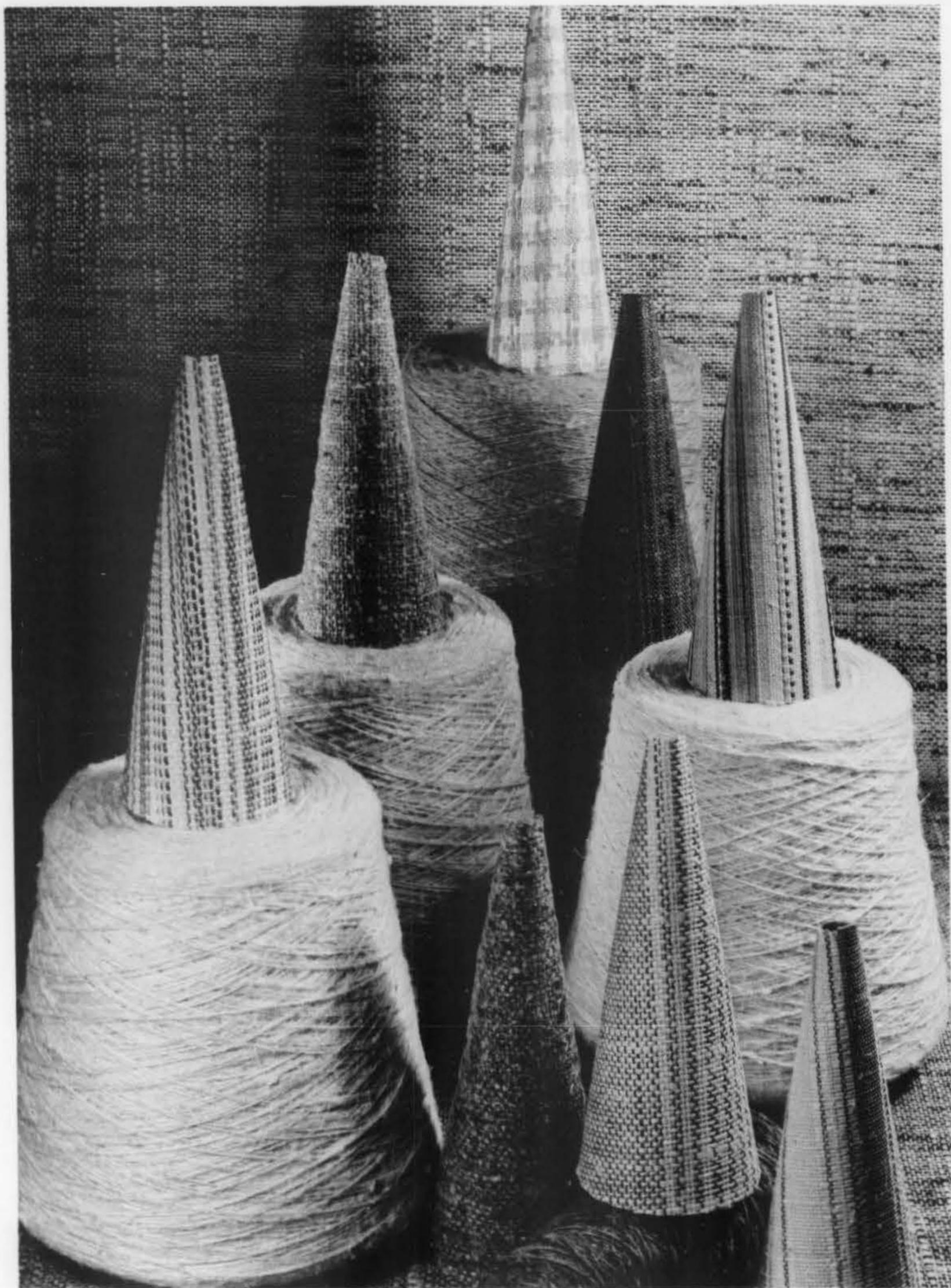
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circle 19 on reader service card

APR 78 CONTRACT INTERIORS 27

furniture for dining

continued from page 24

T

Telescope Folding Furniture furnishes public patios with its "Chushionera" line, designed for outdoor use since the breathable cushions dry quickly. Aluminum frame in three colors has durable baked-on polyester finish.

circle 268



Thonet Industries suggests seating diners on the Charles Pollack Pyramid Chair. Except for the connecting and stabilizing devices of solid oak, seat, back, and leg unit are oak veneer molded plywood. Seat and back may be upholstered.

circle 269



Tropitone Furniture offers comfort, style, and elegance in its "Brasilia" casual furniture that includes portable bar and bar stool (shown). Wide solid aluminum bar forms main frame; vinyl lacing is also wide. Both in many colors.

circle 270



Tulip Inc. makes an armless version of the Karla armchair for restaurants and other dining facilities. Sled base is chrome-plated steel. Flame-retardant vinyl or fabric may be specified.

circle 271



W

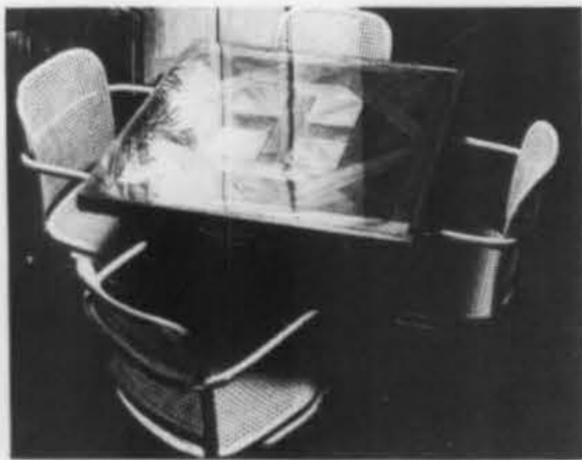
Westnofa U.S.A. furnished the Roskilde Hospital dining room with its Numero 10 armless stacker in natural beech. Numero line, designed by Lindau and Lindekrantz of Sweden, is available in six wood finishes, three colors, upholstered or not.

circle 272



Wood Mosaic, well known for its excellent hardwood flooring, now incorporates the durable beauty of parquet patterns into custom table tops and bar tops. All have "Semper I" clear polyester finishes for protection.

circle 273



tableware

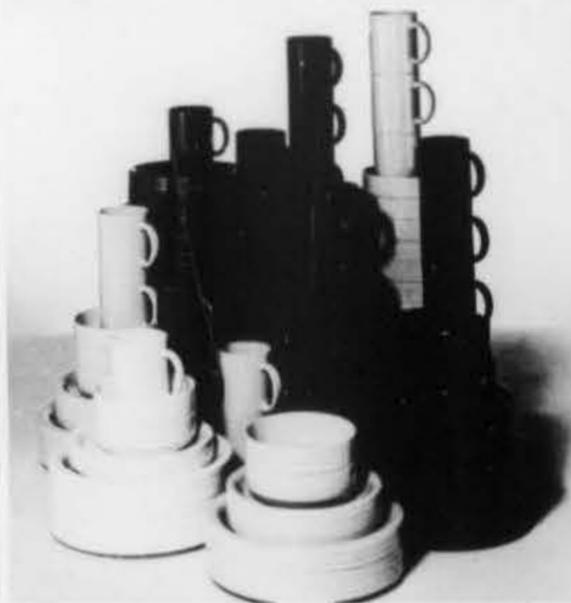
Hall China introduces a compactly designed vitrified china tray service in four colors that is compatible with all contract food service systems.

circle 274



Ingrid Ltd. enlarges the color line and designs of its plastic Stax dinnerware that is specified for public food service.

circle 275



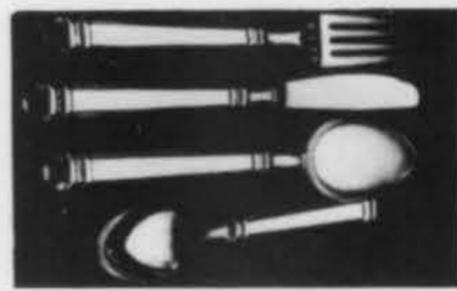
Oneida Silversmiths' Hotel/Restaurant Division adds four new pieces to its Post Road Holloware: a snail dish, bud vase, and butter dish with drainer.

circle 276



Oxford Hall Silversmiths finds restaurants using its Georgian House stainless steel flatware designed by Ben Seibel. Twenty-odd patterns are in the line. Firm offers a lifetime warranty.

circle 277



This is just one example of how well Alma works in the office.

Alma Desk makes fine wood furniture for every job in the office. And gives you a choice of many different lines, each designed for comfort and efficiency.

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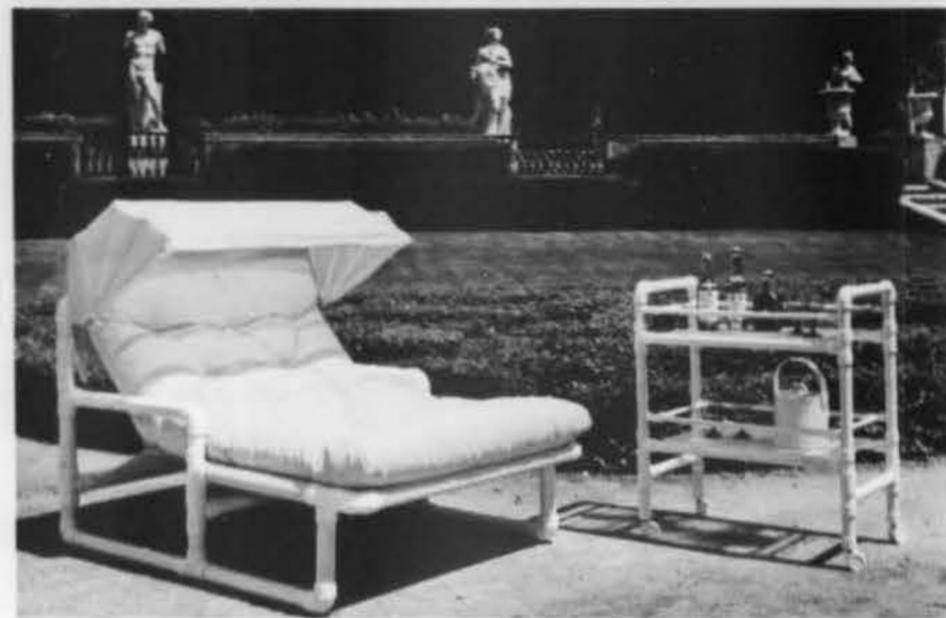
All from one reliable source. Alma Desk Company. P.O. Box 2250, High Point, North Carolina 27261.



Featured desk and credenza are from the new Series 3300, Alma's latest contemporary line.
Showrooms: 280 Park Avenue, New York; 1140 Merchandise Mart Plaza, Chicago; Southern Furniture Mart Center, High Point.

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ALMA DESK COMPANY

market



Shown above are some of many Pipe Line designs now offered with chrome elbows and connectors. Ottoman fits neatly under reclining chair.

It's a brighter Pipe Line

Bright Industries, Inc., based in Ft. Lauderdale, Florida, makes a special type of extruded furniture called "Pipe Line." The lightweight framing, 2¼ in. to 2 in. in diameter, is formed from a plastic compound with color injected all the way through. Therefore, pieces never chip, rust, or need paint touch-ups. Frame colors are gum wood, white, and gray.

Cushions, designed to breathe and shed water, are of PVC over nylon, filled with shredded polyurethane. Upholstery is plain or striped, in chocolate brown, lemon yellow, lime green, royal blue, burnt orange, wheat, and white.

This year Bright Industries moves from patio into public spaces with the addition of chrome elbows and connections to its seating, tables, servers, and other pieces. It adds the perfect Bright touch!

Another Bright innovation is a chair named "The Slider" which the company finds popular in hotel guest rooms or at poolside since it can be used as a high-back chair for dining—or as a recliner. *circle 220*

The custom work in rattan by Empire Furniture Factory and Rattan Works in Coral Gables, Florida, is crafted with care in the firm's own factory.

Contract installations—for well-known hotel and inn chains—include gazebos and bars, partitioning as well as furniture.

Empire's Elton Hodges says, "In the manufacture of good rattan furniture, everything is handmade. With this natural product no two pieces of rattan are the same thickness, therefore pieces never look like they came from a production line. Working with rattan is truly an art."

Illustrated are two views of a dining area at the Lakeside Holiday Inn in Boca Raton where Empire executed custom work for the interior design firm of Tom Gray Associates of Erie, Pennsylvania. This included partitions and grillework, with the middle grille hiding a ceiling track for room dividers. Several styles of rattan chairs are also shown.

Most fabric is c.o.m. and all finishes are custom. *circle 221*

Refinements in rattan

Partitions and grillework as well as the rattan furniture was commissioned for this alfresco-like restaurant in a Florida Holiday Inn.



WHS Lloyd
is alive
and well.



Under the very professional guidance of renowned designer Bill Giardiello, four brilliant new WHS Lloyd collections are in the works for this year — collections designed for the interior designer:

- "Designers Choice" (just introduced)
- "One and Two" (March)
- "Just Lovely" (April)
- "Canton Export: an Oriental collection" (August)

Several outstanding WHS Lloyd collections* are still active and are regularly serviced by Reed branches:

- "Delightful"
- "Fresh and Charming"
- "Little Things"
- "Bright and Beautiful"
- "Checks, Plaids and Stripes"

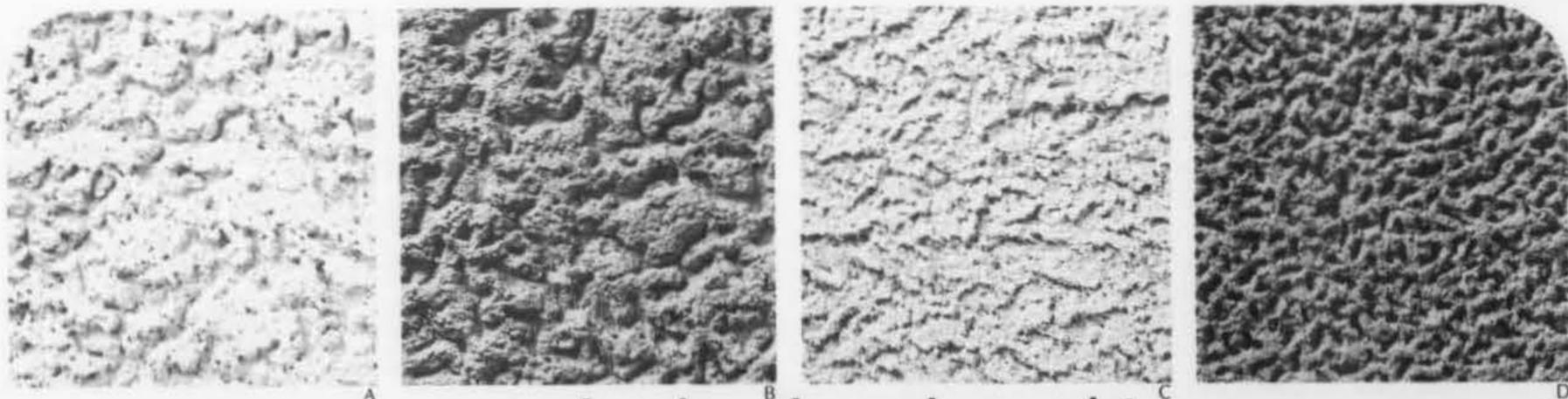
*Please contact your local Reed branch regarding availability.

Friends in the business who have seen previews of WHS Lloyd's striking new collections tell us this is going to be a Lloyd's year. They could be right.

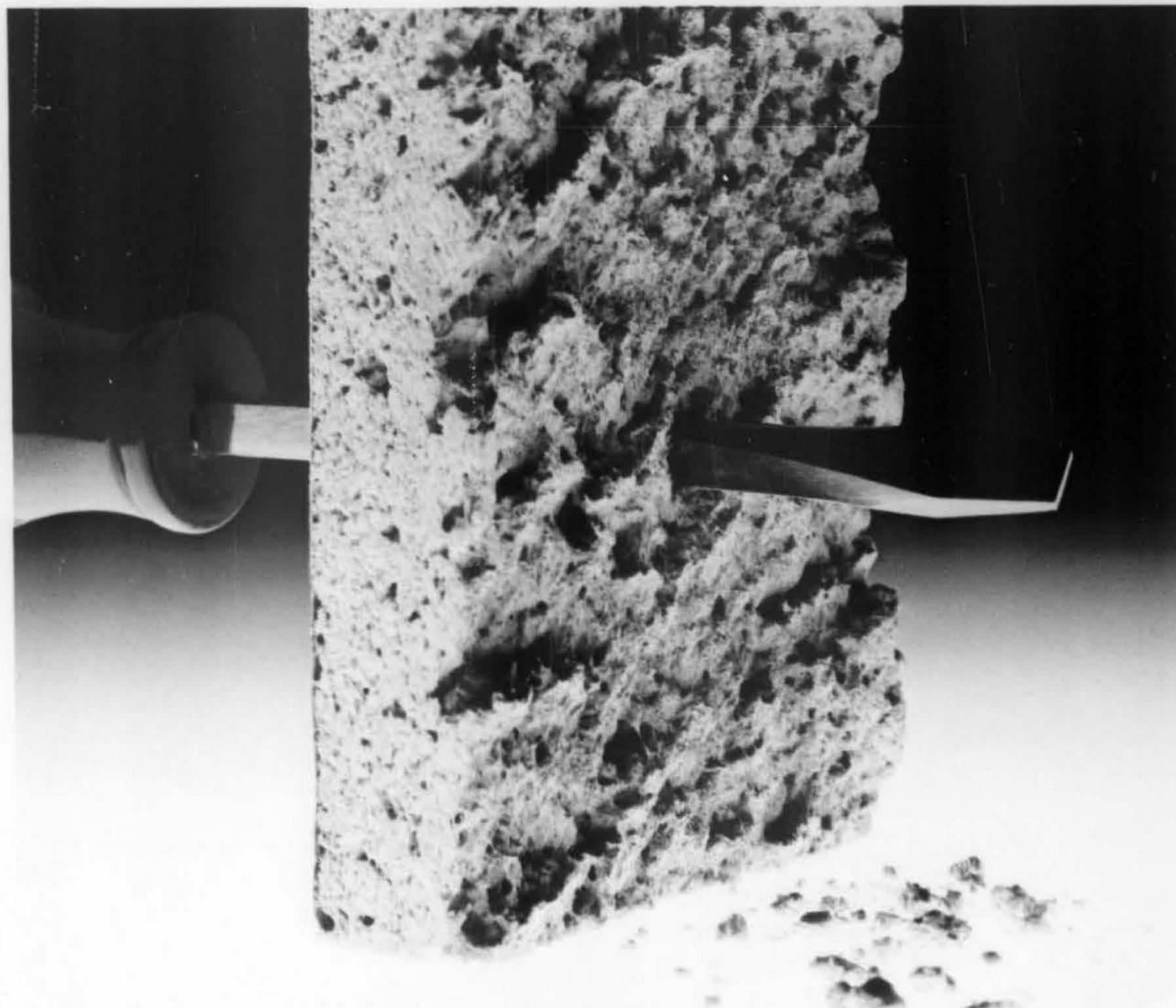
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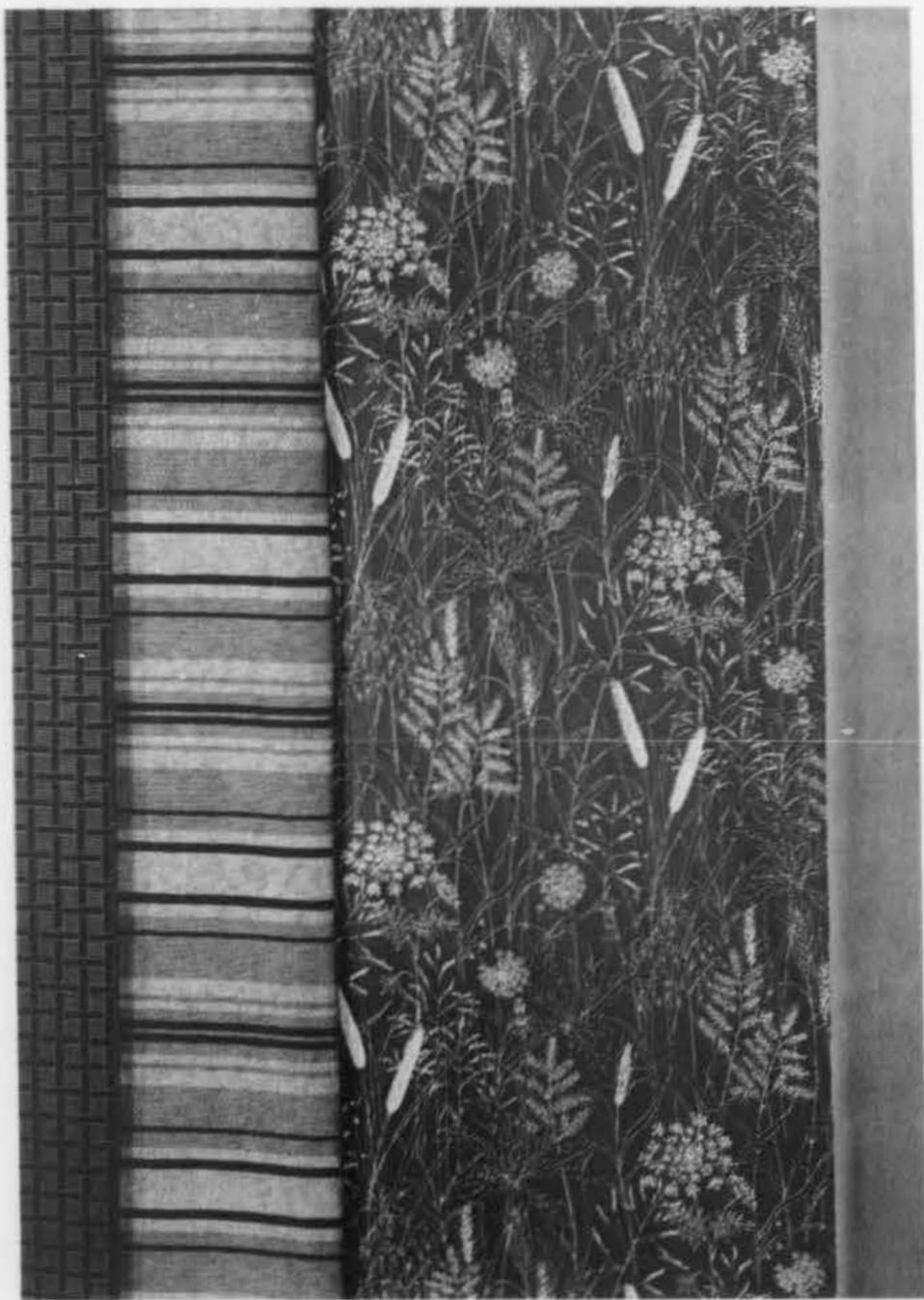
circle 22 on reader service card

WOVEN WOOD ROMAN SHADES AND VERTICALS (IN METALLIC THREADS, WOODEN SLATS, REEDS, DOWELS, BROOMSTICK STRAW RAFFIN, ROPE, CORK, LUCITE, MYLAR, PLASTIC, WIRE, BEADS, CHAIN ETC.) • COM VINYL TREATED VERTICALS • ALUMINUM VERTICAL LOUVRES • COM BALLOON BLINDS • COM FLAT AND PLEATED ROMANS • CUSTOM UPHOLSTERED SCREENS AND WALLS

S&R's contract fabrics cross international lines

Stroheim & Romann's spring collection, viewed from The Winter of '78 snowdrifts, was warming, invigorating, and eclectic. There were provocative prints—both contemporary and documents—tapestries for all occasions, and excellent woven imports. Four fabrics illustrated, left to right, are: "Checkmate," a design by Linda Sparrow on 100% cotton, in six colorways; "Tamarind," a domestic textured stripe of 100% cotton with a Haitian silk look; "Grasses," delicately drawn on sailcloth; and "Nassau," a 100% nylon velvet. All are in 54 in. widths, cotton-backed, and with Scotchgard finish.

S&R's expanding contract lines have recently been commissioned for the Intercontinental and Princess hotel chains and some posh retail stores. *circle 222*



'Tis the season at Ronald Charles

From headquarters in Miami this decade-old firm covers *all* seasons through its expanding "Natural Sequence" collection of hand-printed fabrics. All designs are on 100% cotton that is preshrunk, washable, and finished with Du Pont's protective *ZePel*. "Fanfare," shown here, is one of the increasingly popular oriental designs that have been well received by furniture manufacturers. Drapery fabrics—excellent for hotel/motel projects—have coordinated wallcoverings. *circle 223*



Schumacher's stylish new numbers

Color sings out in these hardy new contemporary fabrics from the Contract Division. Shown are: "Blocked Out" and "Excalibur Stripe," both in 53 in. widths, eight colors; and "Excalibur Plain" in 54 in. width, 14 colors. The last two are acrylic-backed and all are of 100% nylon.

Schumacher also continues its Architects and Designers Contemporary collections, as well as basic fabrics for contract use. Of special interest are the Canadian Wools, plain and tweeds, in many colorways. For a 50 yd. minimum the colors can be custom ordered and widths specified up to 100 inches—perfect for seamless draperies, wallcoverings, acoustical panels, and other applications.

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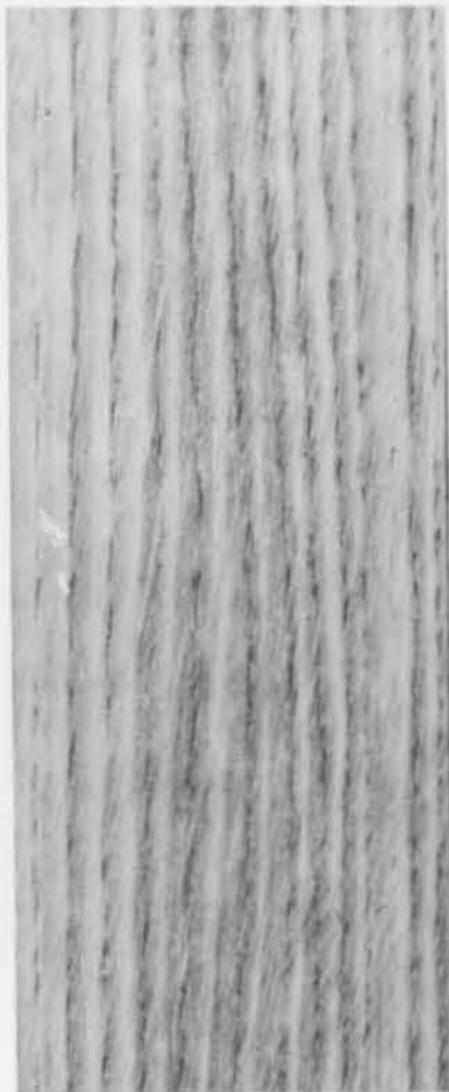
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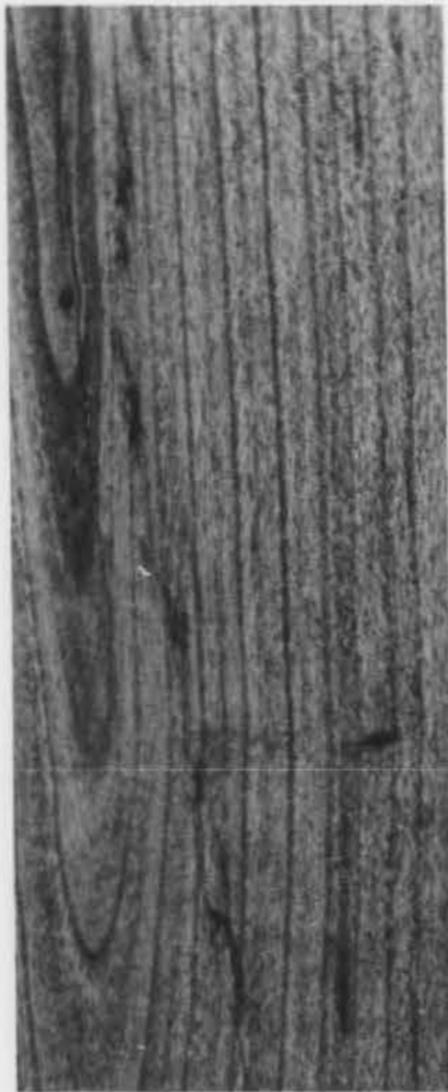
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Finnish Oak features the architectural linearity of quartered cut wood. A natural, timely coloration.



Olympic Cherry achieves a unique color by bleaching the original wood and capturing a natural patina.



Savannah Pecan is a native American wood specimen with a tiny, random pattern from knotting and sap streak.



Camphor Burl comes from the Camphor tree in India. Note tight grain configuration, enlarged in scale.



Gourmet Oak is interpreted here in a butcher block configuration for vertical and horizontal applications.

Formica's International Collection: Yes, it's real Formica

Can it be? You've admired a fine flitch of hardwood veneer, run your hand along its suede-like finish, and then turned it over only to discover the name: Formica. This has been the startled reaction of architects and designers to whom Formica Corp.'s new International Collection, Series I, has been shown.

The 12 woodgrain reproductions of Series I represent the first of a series of premium priced natural material reproductions in Formica's decorative laminate and melamine component panel product lines. Two years were spent in finding the finest wood veneer specimens and achieving high reproduction quality to produce Series I, and the effort seems to have paid off handsomely. Both its visual appearance and tactile quality are surprisingly comparable to furniture grade veneer. In fact, the company believes Series I will be specified for fine furniture as well as interior surfacing.

Included in the collection: three oaks, Gourmet Oak, Devonshire Oak, and Finnish Oak; three exotics, Island Koa (from the Monkey Pod tree, Polynesia), Asian Teak, and Camphor Burl (from the Camphor tree, India); two pecans, Savannah Pecan and Chateau Pecan (from the south of France); two hickories, Derby Hickory and Oxford Hickory; two cherries, Olympic Cherry and Colonial Cherry.

J. Allen Montei, Formica design director, says Series I concentrates on woodgrains because of the growing importance of "natural-look" materials in residential and commercial interior design. Whether designers and users actually want natural materials over "natural-look" ones may be a moot point here. Because Formica has made the decision a lot tougher. circle 210

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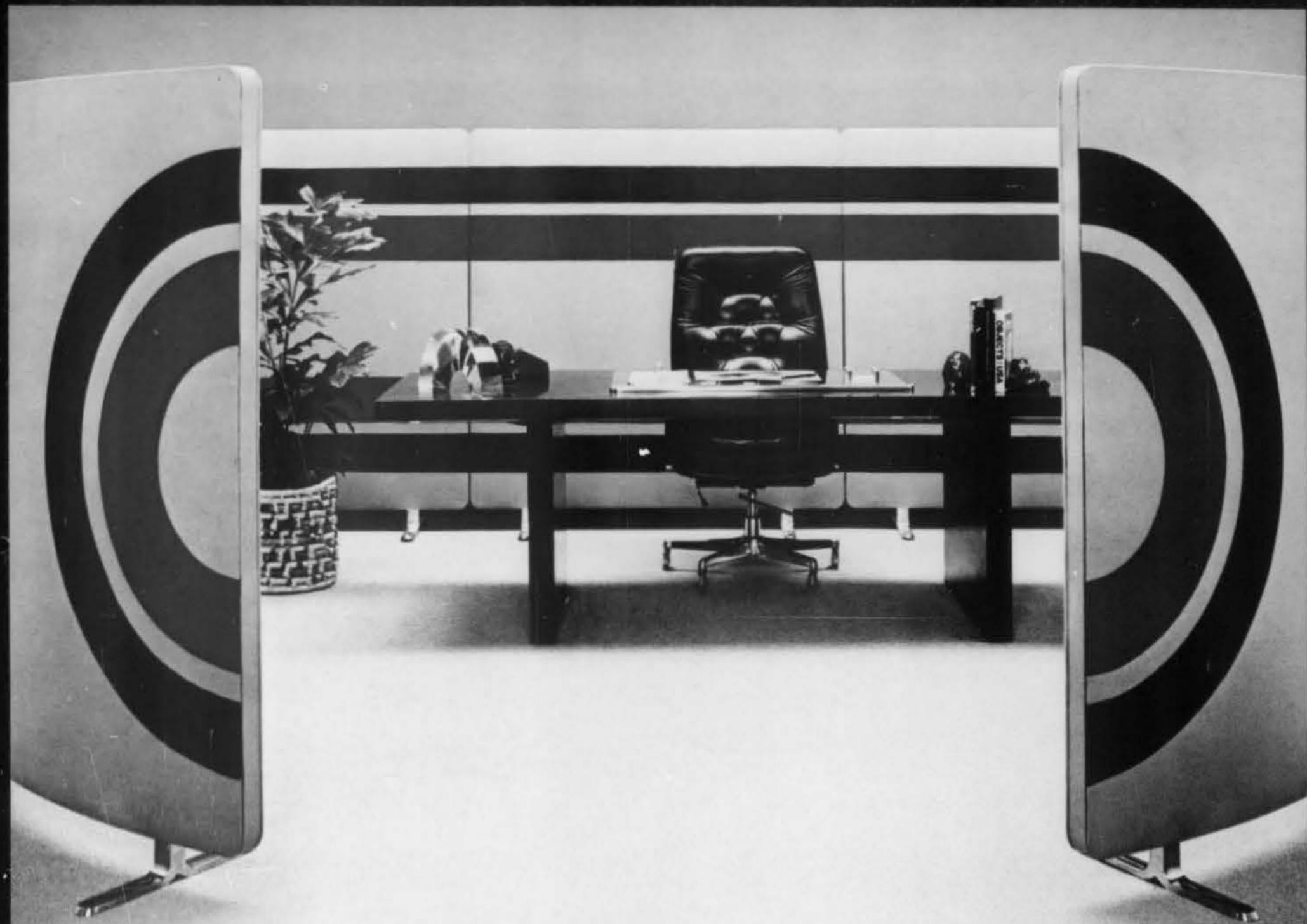


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showroom design

It's your Turner, Miami



Terry Rowe's interior design for Turner Ltd. in Miami is resplendent in Turner's fine furniture collection and distinctive interior detailing as well. Note colorful, knife-edged planes, raised platform, pyramidal wall, above, cockleshell curtain, below. Business has been brisk for three energetic saleswomen under showroom manager Gay Neff. Photography by Alexandre Georges. Furniture shown here by Turner Ltd. and by Tropi-Cal, above only.



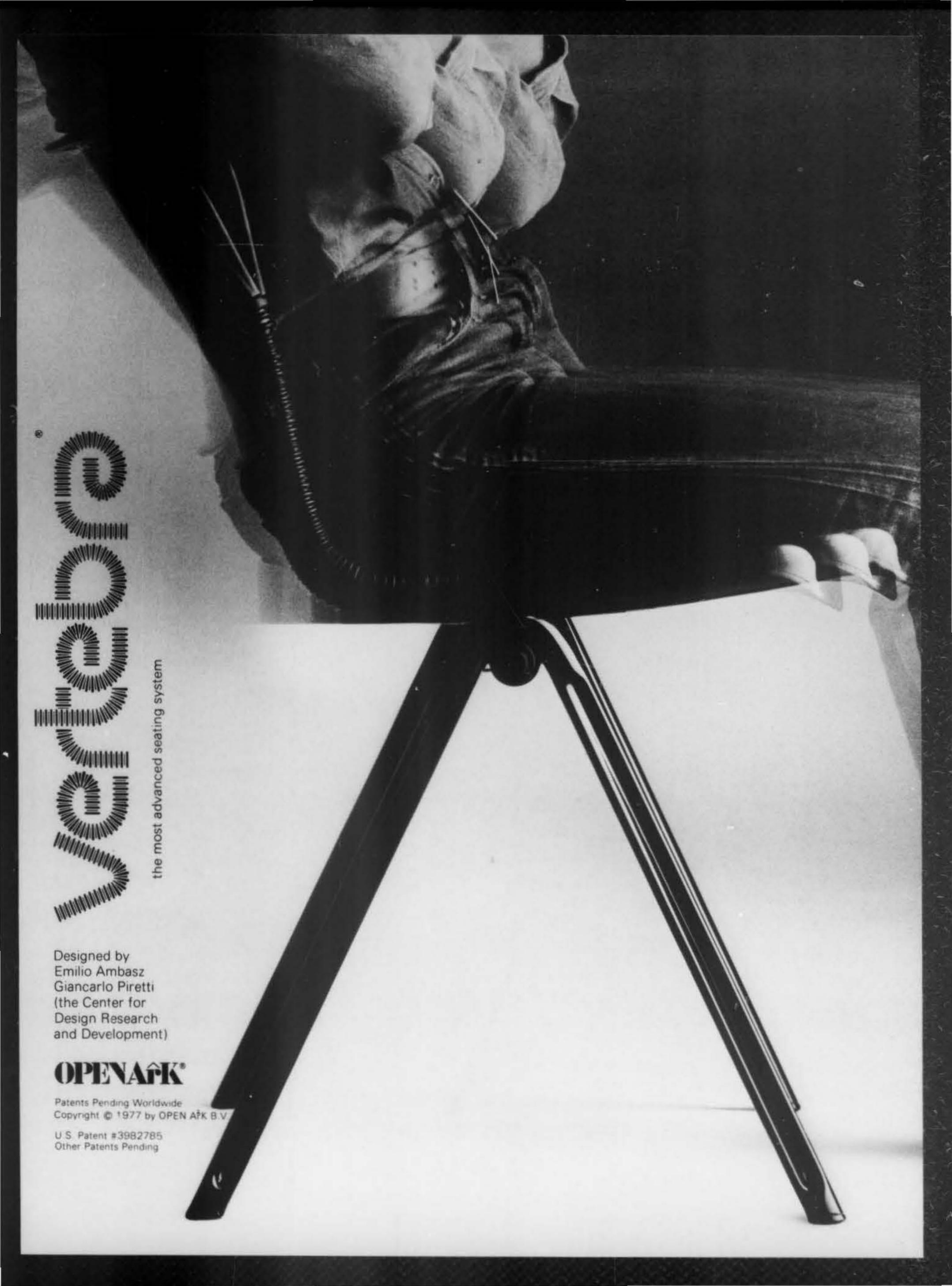
Gather a handful of colorful pick-up sticks, release them at will, then scatter choice gems among them. And you have some idea what designer Terry Rowe has accomplished in a new, 8,000-sq. ft. showroom for Turner Ltd. in Miami, Florida. Though the design was handled with more deliberation than Rowe's playful analogy suggests, it captures the same improvisational spirit. The result is a superb facility for the presentation of Turner's fine furniture collection.

Assembling the elements of this interior design in the brief time available before opening day took considerable ingenuity and experience. The space's former tenant had subdivided the floor area into many small rooms that were anything but conducive to the display of furniture. These obstructions were removed.

However, the eight interior columns that remained were a more permanent challenge. To "remove" them from the space—at least visually—Rowe has incorporated them in a dynamic composition of multi-colored, knife-edged planes. These planes exert a curious force on the space. By concealing the interior columns, they tend to diminish the sense of overhead weight. By running at random angles to one another, they also draw visitors into a meander that ricochets them around all the major Turner furniture groupings, which cluster about these walls.

Like practically everything else perceived at Turner, Miami, these phenomena are a sampling of the visual cues Rowe likes to place in his interior designs. Other visual benchmarks include a stepped up walkway leading from the entrance into the center of the showroom, white tile flooring under an existing skylight to suggest a garden scene for Tropi-Cal rattan furniture (Turner represents Tropi-Cal in Miami), and a bright yellow wall at the back of the space, where no sunlight penetrates.

There is room for visual delight too. Tivoli lighting (which Turner also represents) adds its striking, low voltage accents to the overall lighting scheme of wallwashed surfaces. A pyramidal wall offers its enigma. A two-foot deep curtain of cockleshells reminds us of the sea so near by. And the title of this dream? Turner Ltd., of course.



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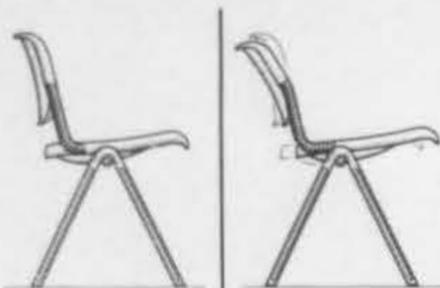
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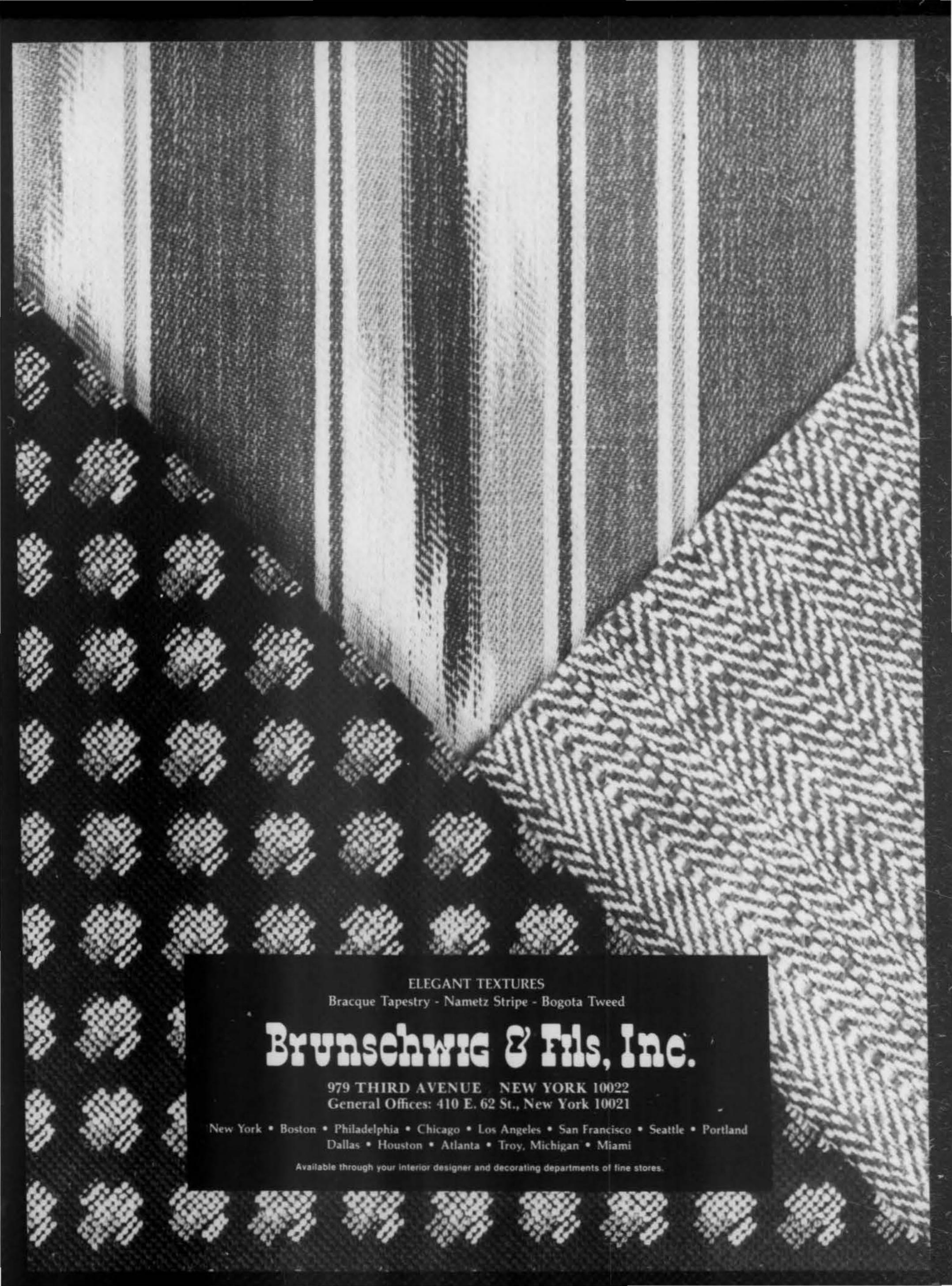
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GW Furniture Limited

The 867 Series (left) includes high and low back versions, with and without tilt back, with ball caster or glide bases, cloth as well as leather upholstery. According to Contract Marketing Associates, Inc., who distribute GW in New York, the leather version is particularly well priced. circle 207.

The System 77 (right) modular seating and table units patented by designer Paul Zaidman, are shipped KD, and bolt together into innumerable configurations with simple tools. Lacquered red oak butcher block table and chair components, natural lacquer finish, adjustable glides, and all GW fabrics, are standard. Ready in May or June. circle 208.



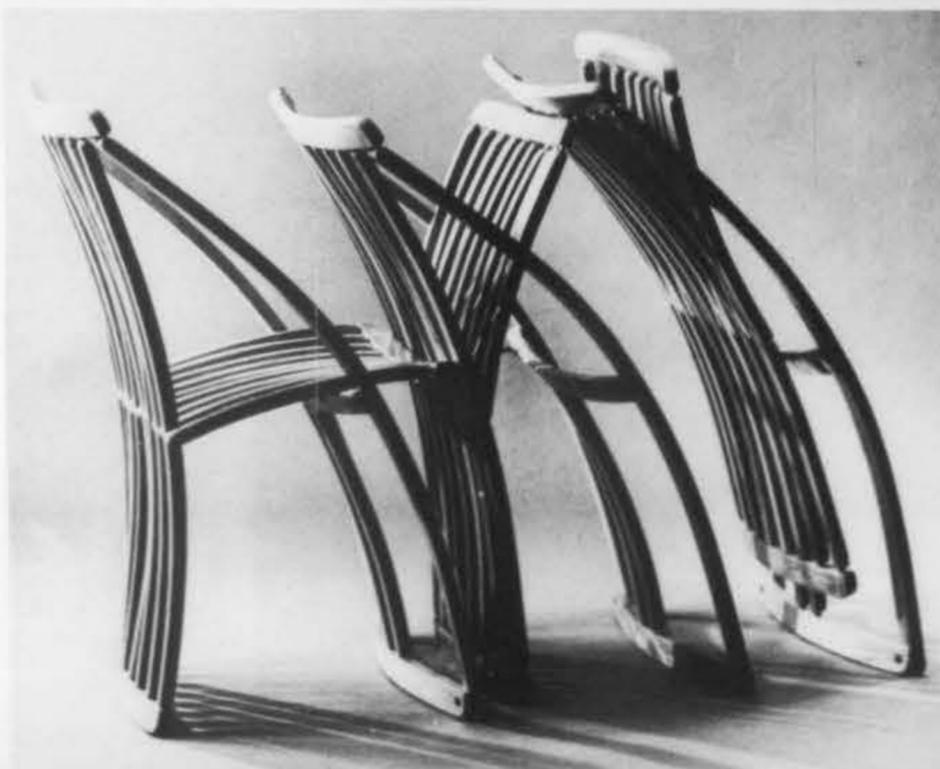
Interiors International Limited

In almost all lineal-profile chair designs, the armless version tends to be more graceful than the arm version. Designer William Sklaroff has succeeded in outwitting the rule with an arm whose flow enriches the harmony of a chair which is a jewel of perfectly integrated function, comfort, and line. The birch core laminate frame comes with a choice of oak, walnut, teak, or rosewood finishes. Now that IIL President John Geiger has opened New York, Chicago, and Houston showrooms, and is building a U.S. plant, perhaps his rapidly expanding firm no longer really belongs in our Canadian report. Still, he exhibits at Toronto's International Interior Design Show. circle 206.



Du Barry Furniture Limited

Industrial designer Thomas Lamb has designed any number of award-winning furniture pieces for several Canadian manufacturers, but what he has done for the extremely discerning Max Magder, president of Du Barry, is nothing less than a masterpiece. "The Steamer" lounge and side chairs of molded, laminated maple plywood, with doweled-in splats, are actually much more complex and sophisticated than their nostalgic name implies. Not that they lack the strength, lightness, and transparency to wind and water that a proper deck chair requires. But their fascinating way of playing with light and shadow and their superbly sculptural elegance make them potential assets to any interior where a combination of comfort, practicality, and lyrical beauty are the requirement. Both the lounge and dining chair fold. The lounge chairs convert into chaises with the attachment of a foot piece that completes the gently dropping line. Lounges and chaises were shown with optional vertical channeled leather pads ending in a small head roll—attached with Velcro. circle 209.



continued on page 48

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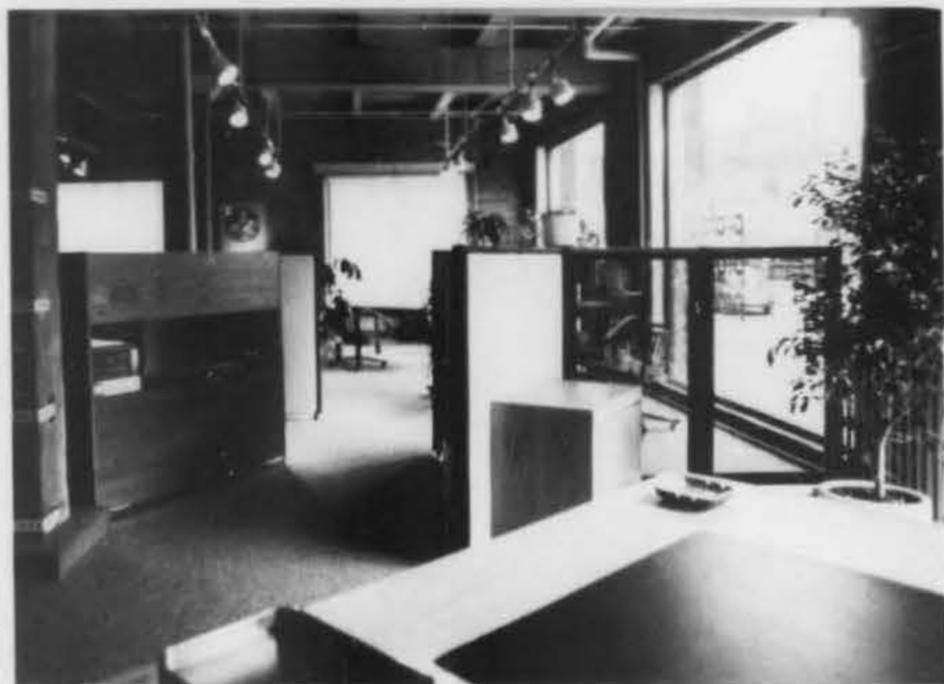


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Xception Design Ltd.

Fuller Robinson's Xception II offers the same variety of wood or laminate-surfaced desks, screens, and storage cabinets as Xception I, but also with to-the-floor end panels, and variable screen heights. In N.Y. at Contract Marketing Associates Inc. circle 203.



Proform Furniture Industries Ltd.

Proform presented "Apple" work station components and acoustical screens. Designer Whalen Nesbitt Forde's wood units, with screens on beautifully articulated KD steel frames occupied a new showroom in a recycled warehouse at 366 Adelaide Street East, as well as space at the show in the Automotive Building. This integrated system with choice of woods and fabrics was more explicitly illustrated in our October issue preview of the show. The system has been installed in the Bell Telephone headquarters in Toronto. In the showroom it is versatile, used for everything from carrels to reception kiosks. circle 200.

Precision Mfg. Inc.

"System 7" work station components, designed by Jean-Pierre Lacoste, were combined in the show with Swedish-designed Formfac screens which cling together or pull apart without benefit of tools or hardware of any kind. "System 7" components, both free-standing and panel-hung, include a full range of shelves, drawers, cabinets, tables, and hampers. Unexpected news at the show, however, was a readily attached slide-in tubular fluorescent tube lamp very easy to move about. circle 202.

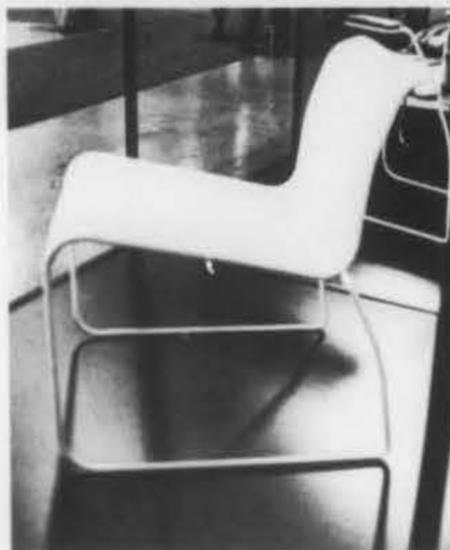


Artopex

A "half-arm chair" that fits readily under tables, "Lotus" is of flexible yet supportive polypropylene, stacks and gangs too, is ultra-violet and flame resistant, comes with an upholstered option. There are matching table systems. In N.Y. at Contract Marketing Associates Inc. circle 201.

Airborne/Arconas

"Gao" series soft seating includes a sofa that unzips into a bed, with sheets, blankets, and pillows at the ready. Designed by J. C. Ponthus. Made under license from Rosset. circle 205.



Avenger Designs

Light, strong, graceful, comfortable, stable, economical steel-frame chairs in various armless and arm versions—including one with a tablet arm—scaled and angled for sitting up and lounging, can be had with the frames either in nickel finish or smoothly coated in black or white nylon. The fabric support may be coated woven polyester without additional covering or masked with other fabrics with or without cushioning. Both the polyester and the extra coverings are removable for cleaning. circle 204.

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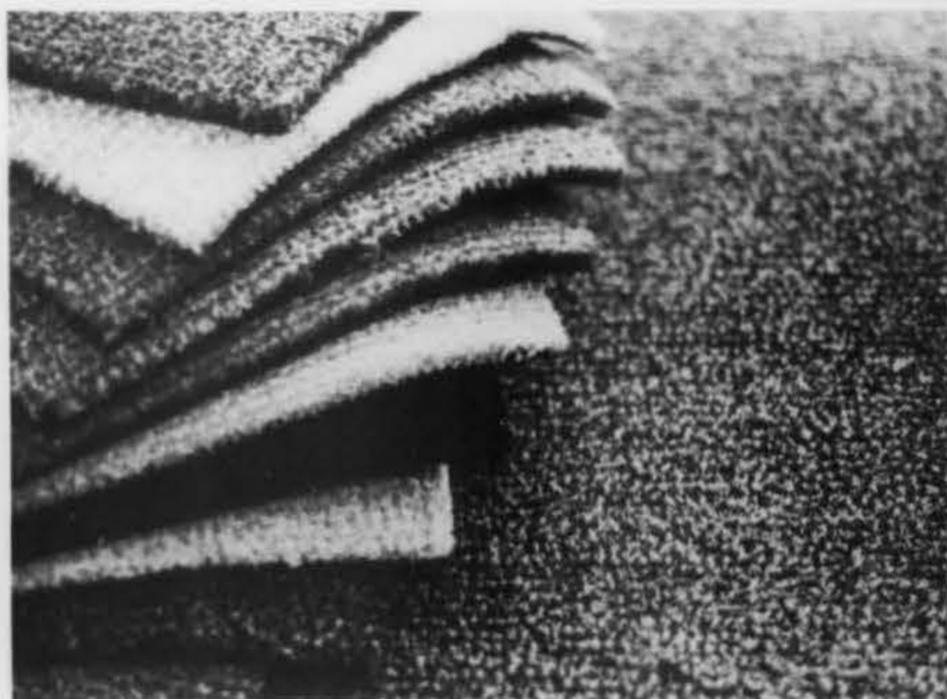
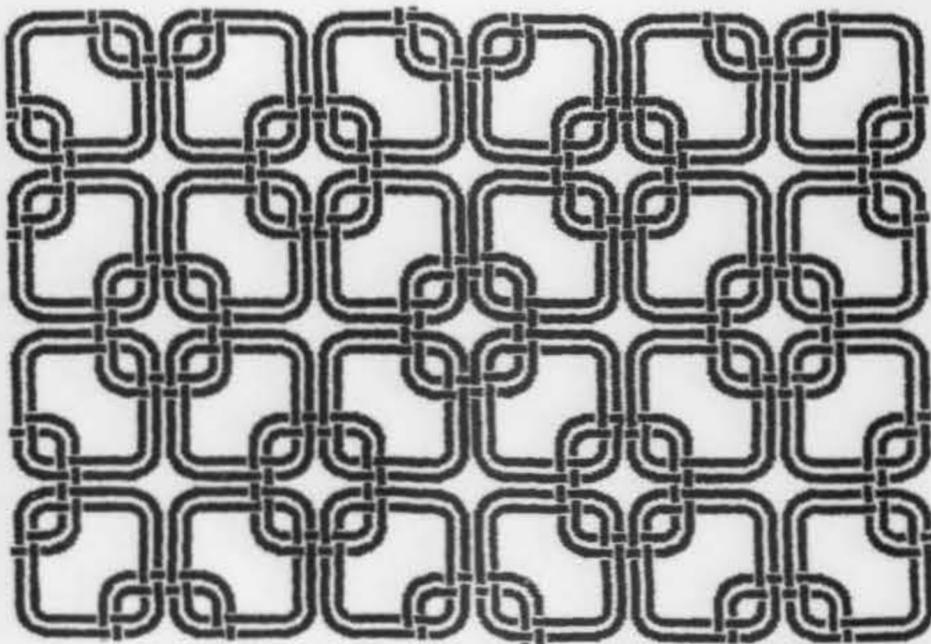


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carpet world

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Interlocking rings give Quayle's Studio Q, 80/20 wool and nylon Axminster quality, a special animation. Developed to hold up its good looks in public spaces, Studio Q is available in 10 colorways, 12-ft. broadloom width, with Class A flammability rating. *circle 211*



Sheridan

Sheridan's Turflon attempts an interesting cross between the look of carpet and the texture of grass in 100 percent Patlon Plus crimped olefin. This cut pile carpet is available in six and 12-ft. widths, and features Sheridan's all-weather Duraflex backing or cushioned Better Bac. There are 14 colorways. *circle 212*

Patchogue Plymouth

You don't see it, feel it, or know it's there, but what a difference it makes! Poly Bac FLW/AS is a new anti-static primary backing introduced by Patchogue Plymouth, a division of Amoco Fabrics Co. Said to be noteworthy of simplicity, economy, and effectiveness, Poly Bac FLW/AS will be offered in pre-colored black or beige polypropylene FLW backing and in dyeable FLW backing with nylon capping, virtually identical with Patchogue's regular Poly Bac FLW in appearance. As a primary backing, it is a permanent form of static control that will last the life of the carpet. The company expects that Poly Bac FLW/AS will be used primarily on cut pile carpets, including plushes, shags, and Saxonies. Static control is achieved by use of a carbon-coated fiber blended with polypropylene or nylon capping on the backing. *circle 213*



Fail Safe by Sweetwater

Sweetwater

New from Sweetwater: Fail Safe, a uniquely striated level loop style developed for rugged durability, featuring a blend of heatset nylon and olefin fiber and Dow Chemical's Vorecel urethane backing, in 10 colorways; and Dura Weve, a companion to Sweetwater's collection of commercial "weave" patterns, having an Ultratuft construction of Antron III space dyed nylon, for corridor and banquet room installations, in 10 colorways. *circle 214*

Dura Weve by Sweetwater



Karastan

A multi-level loop fabric in a dense surface of acrylic yarns creates a heavily textured look for Basketweave, designed by fashion designer Halston for Karastan. Available in 20 colorways and broadloom width. *circle 215*

IN A CLASS OF ITS OWN.



From one semester to the next, the excellence of **Model 106** stacks up. With disciplined sleekness and compact styling, it demonstrates supreme form in storeable, durable, modular seating. Sets a classic example of understated adaptability. Electives include ashtrays, bookracks, armrests and folding tablets.

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circle 30 on reader service card



S-1

S-6



S-7



Now, Meisel offers the "Tall Ships" along with other photo collections.

When the world's finest sailing ships glided down the Hudson River during the 1976 Bicentennial Celebration, they were cheered by millions of people who watched on shore and on TV.

But Photographer Jamie Ortiz had joined the armada in Bermuda at the start of the "great race," and made dozens of spectacular color photographs of this never-to-be-restaged event.

From his works Meisel selected the twelve best as the "Tall Ships Collection."

Like other Meisel collections, the Tall Ships are available as a group or individually in any size from 11x14 inches to 15x30 feet. Each print is custom made on a special enlarger using Kodak photographic paper, then hand-finished and mounted on artboard, hardboard, foam core or directly to the wall at the site. Framed, too, if you like.

In addition Meisel's photographs can be used in office panels, as transparencies, on ceramic tile or vertical blinds, or in almost any design installation contour.

Other photographic collections now offered include Eliot Porter's "Wilderness" masterpieces, "The Cowboy," a contemporary vision of the country's mythical hero by Bank Langmore, and the "Great Scapes," made up of 28 super scenic views of America.



Also, Meisel maintains a Masters Library of Images for the designer, architect or photographic retailer to choose from.

And of course, your own negatives and transparencies can be used to make prints or transparencies as large as you wish. And no one can make them better than Meisel, the largest professional custom color lab.

For more information call Sally Vavrin at (214) 637-0170, or write for our Tall Ships brochure to Meisel Photochrome Corporation, P.O. Box 22002, Dallas TX 75222.

circle 31 on reader service card

MEISEL

S-3





Fabric courtesy of Raintree Designs, N.Y., N.Y.

Write for the free 32-page "Vertical Imagination" brochure.

You can match LouverDrape vertical blinds with almost anything...Laura Ashley did.

LouverDrape Vertical Blinds with exclusive Louver-Groovers present a cool, clean, easy way to create a matching environment with a unique window treatment. Shown here is the soft country elegance of Laura Ashley Designs. It has long been possible to laminate on a regular vertical blind louver. The results have never been fully satisfactory. LouverDrapes' exclusive design provides permanently protected edges the full length of the louvers. The fabric or wallpaper is easily

installed, and the reflective outer surface provides uniform exterior appearance and allows maximum light without heat. Specify Louver-Groovers with protected edges on your next job and you will use them again and again.

LouverDrape

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circle 32 on reader service card

professional literature

A four-color brochure from **Wilson Art** introduces three new marbles to the Design Group I Collection of Wilson Art brand laminated plastic. Included are twelve marbles, two slates, five new designs and several woodgrains.

circle 325

A new 84-page catalog for over 1600 Lyon steel equipment and office furniture products is available from **Lyon Metal Products, Inc.** The catalog is illustrated with in-use and product photographs, and complete specifications and ordering information is included. Specify No. 100-E.

circle 326

A four page brochure providing complete information on Marlite brand Wonderwall is available from the **Marlite Division** of Masonite Corporation. The gypsum filled wallcovering can be applied to any rigid surface, including poured masonry, concrete block, brick, gypsum board, expanded foam, metal, glass, wood or plaster. Wonderwall features a Class A fire rating, and is reported to withstand hard wear. Available in ten colors.

circle 327

Descriptive literature and color chip charts on Estey library book-stacks can be had by writing **Estey Corporation**. Finished in a new, durable epoxy color coating technique, the hard finish is reported to have 100% more durability than industry average. Available in 10 spectrum colors.

circle 328

The Commerce Department's **National Bureau of Standards** has available a NBS Metric Kit, a revised and update packet of metric information. The kit contains a consumer-oriented explanation of the metric system; a booklet listing references on metric information; a brief history of measurement systems and a color chart of the modernized metric system; a wallet-sized conversion card; a 15 cm ruler, and a metric conversion status reprint from DIMENSIONS/NBS, the Bureau's monthly magazine. Copies of the kit may be purchased for \$2 each from Superintendent of Documents, U.S. Government Printing Office, Washington, D. C. 20402. Specify No. SN003-003-01736-1. A twenty five percent discount is available on orders of one hundred or more.

Terra Furniture Inc. of So. El Monte, California is offering a new catalog showing their line of outdoor furniture and accessories. In addition to the collections that have been in the line, two new groups have been added. A bronze contemporary outdoor line designed by Kipp Stewart, and an aluminum and wood combination designed by Charles Gibilterra.

circle 329

An eight-page brochure with photographs in full color showing key models of its 7600 Series Seating and detailed description of the line is offered by **Harter Corporation**. The brochure also contains fully dimensioned drawings of the four primary styles, together with yardage requirements for custom fabrics or leather. An anatomical chart is portrayed as well.

circle 330

Westinghouse architectural systems division has published a new brochure describing its movable partition systems. The 12-page color brochure details the Custom Line Series and Kent Line Series of movable wall systems complete with specifications and detailed drawings. Specify catalog no. 68-150R.

circle 331

A color brochure is available from **Forms & Surfaces** on their line of clear and colored acrylic doorpulls for commercial installations. The transparent doorpulls complement either glass, metal or wood doors, and the vivid colors, including white, are solid throughout and will not fade or age. A back-to-back mounting system offers secure, easy installation.

circle 332

A new wood moulding pattern catalog is now available from **Western Wood Moulding and Millwork Producers**. The catalog shows in full size most of the patterns available, their number, and the standard size to which they are produced. The book also shows the weights and bundling schedules for the different patterns and metric conversions in the sizes produced. A copy of the WM/ Series Pattern Catalog is available for \$1.50 from Western Wood Moulding and Millwork Producers, P.O. Box 25278, Portland, Oregon.

A comprehensive reference, specifications and samples manual on Boltflex vinyl upholstery materials for contract applications is now available from the **General Tire and Rubber Co.** The manual, in looseleaf format, is designed to meet the needs of contract furniture specifiers/manufacturers, architects, interior designers and upholsterers. Samples of eight different patterns, with a total of 139 color-ways are included. Cost is \$10. Write: The General Tire and Rubber Co., Contract Furniture Group, P.O. Box 875, Toledo, Ohio 43696.

The characteristics and uses of Poly-Net protective netting for the furniture industry are featured in an illustrated bulletin now available from **HCM Corporation**. The flexible, polyethylene material conforms to the contours of each object for a tight fit, safeguarding the exteriors of products made from metal, wood, glass, or ceramic. The tubular-form netting is used to prevent damage from impact or abrasion, and the material is available in a wide range of diameters to meet most protective requirements.

circle 333

A color presentation book from **Stauffer Chemical Co.** containing more than 300 wallcovering swatches, divided by color into seven folders, shows patterns from the company's textured line of fabric-backed vinyl wallcoverings. Each folder features textured designs in golds, russets, naturals, off-whites, neutrals, browns and accent hues.

circle 334

Window energy problems are the subject for **The Window Book**, a 136-page, illustrated guide for those concerned with the high cost of fuel in the home as well as in the plant or office. The book identifies the different ways windows waste energy, and discusses the specific solution for each problem. A copy of the Window Book can be ordered from Fred M. Schmidt, Season-all Industries, Indiana, Pa. 15701. Price: \$1.00.

From **Stylex** is a full-color catalog illustrating their DX Series chair. In addition to listing dimensions and construction details, the catalog reveals such DX features as the newly styled chrome base, wall-saver legs and vinyl bumper on backs to protect against scuffing. It

also shows six color samples of nylon/vinyl upholstery in the line.

circle 335

Breakage resistant plexiglass mirrors, and their possible applications are illustrated in a six-page folder available from **Commercial Plastics and Supply Corp.** The lightweight, image-reflecting acrylic plastic is reported to exhibit good impact resistance, and to be easy to form and cut.

circle 336

Bobrick Washroom Equipment, Inc. is offering a "Planning Guide for the color Coordinated Washroom." The new planning guide features a distinctive commercial design, and pictures colored accessories integrated into matched wall paneling. The use of colors in toilet compartments and counters is also examined. A comprehensive equipment check list incorporated in the guide details requirements for both large and small public washrooms, as well as for locker rooms in gyms and club houses.

circle 337

Instant Turf Industries has just introduced their Surf N' Turf architect's folder as a resource guide for floor covering specifiers. The reference folder contains swatches of the company's solid tweed-style synthetic turf ranging from green colorations to non-traditional multi-hues. Manufactured of a 100 percent Olefin pile, the turf is reported to hold up under extreme traffic and weather conditions.

circle 338

A 20-page, full color brochure explaining the world of Cabin Crafts' contract carpet styles has been introduced by **WestPoint Pepperell's Carpet and Rug Division**. Cabin Crafts' contract lines are included, and the brochure also contains a full explanation of the Craftloc(TM) carpet glue-down system. Contract carpet and architectural specifications are also included.

circle 339

The Krueger Co., one of the largest manufacturers of folding tables and chairs for institutional use, is offering a brochure on evaluating table quality. Features which determine quality, price and value are examined. Krueger tables feature lightweight but strong honeycomb core construction.

circle 340

CANTATA: BACH METAL: INCA GOLD FURNITURE: STENDIG INTERNATIONAL

To create the ultimate in contemporary furniture, it's essential to be completely dedicated to the pursuit of excellence. Stendig International spares neither time nor effort in that quest.

Here is NONSTOP, a tour de force in luxury seating of unparalleled comfort, achieved by a unique collaboration of hand crafts and advanced technology. NONSTOP is engineered for maximum flexibility. As many elements as you please can be joined together in configurations from the serpentine to the circular. Changes can be made in minutes. And the possibilities are limited only by the imagination.

NONSTOP is available in Swiss suedes and leathers that grow more magnificent with time. Designed by Eleonore Peduzzi Riva with Heinz Ulrich, Klaus Vogt and Veli Berger. NONSTOP is part of the Stendig® deSede Designer Collection, produced by deSede of Switzerland, grand masters of leather upholstery.



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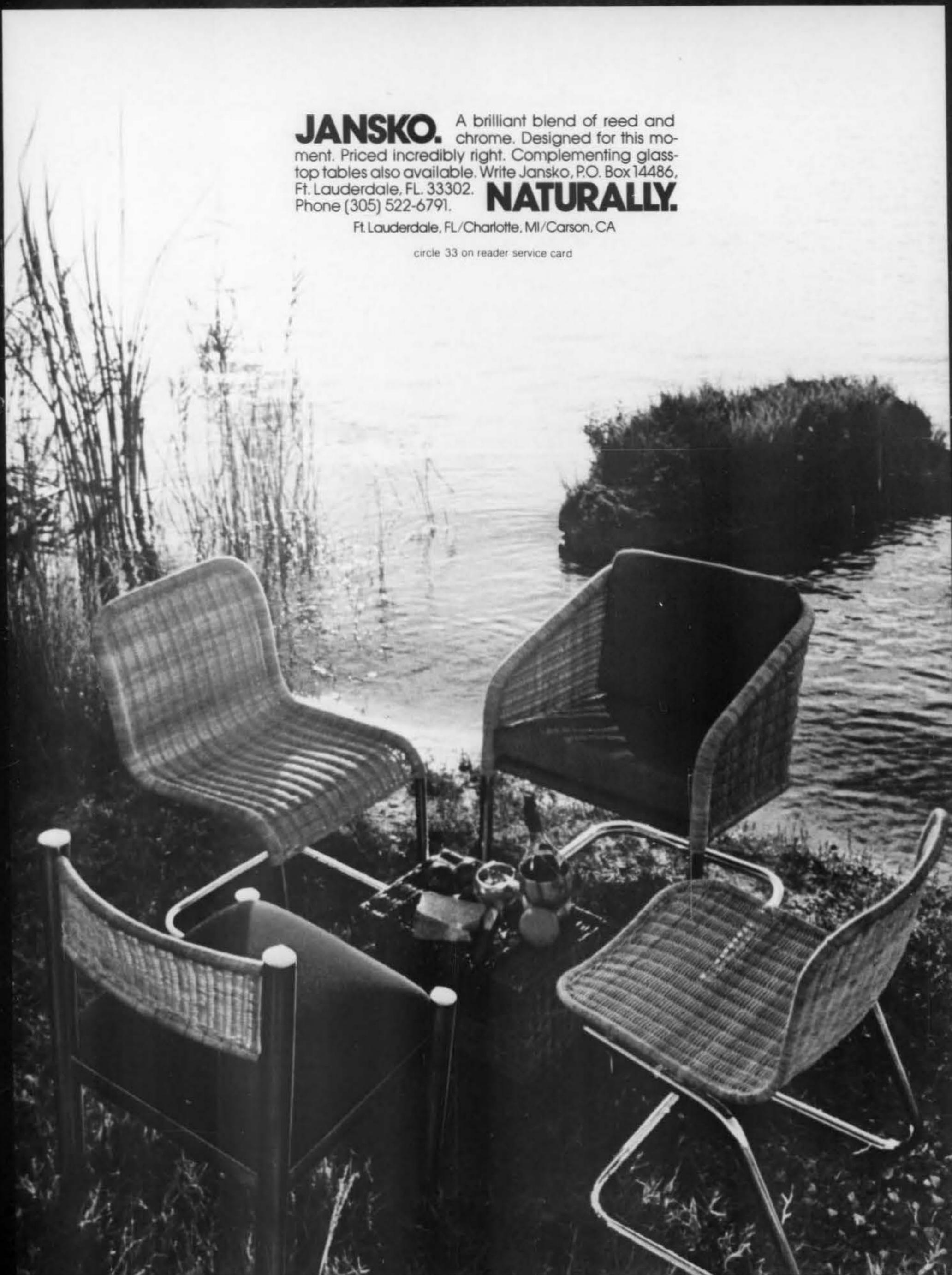
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circle 33 on reader service card



Towards post-post-modernism

Writing recently in *The New Yorker*, art critic Harold Rosenberg proposed a definition of the term "post-modern" as it applies to the fields of painting and sculpture and to post-painting-and-sculpture art forms such as videotaped messages, ashes of records which documented past events, and photographed self-mutilations. With so much talk these days—I almost said so much *loose* talk, but I must try to be fair—about "post-modern" architecture, our attention was naturally arrested by an attempt to apply the term in an allied field.

"Post-modernism," Rosenberg thinks, "has no use for vanguards. In fact, the essential connotation of 'post-modern' may be 'a period without vanguards.'" (So much for those who thought themselves to be in the post-modern vanguard.) In architecture and interior design as well, our period is characterized by a relaxing of the ranks that once marched so respectfully behind the avant-garde modernists. We are all free now to be at ease, our revolutionary zeal is either assimilated or exhausted, and, for the time being, no new avant-garde is likely to attract much of an army.

Yet, within this vanguard-free group, Rosenberg fears the collapsing of art into mere craftsmanship and the conversion of crafts into mass media. "Only the pressure of new creations *against* art as it has been defined," he says, "keeps art from merging with the media and allows it to survive for an interval as art." In other words, the avant-garde, even though detached from craftsmanship and even though without any unified support from the "post-modernists", remains valuable. Here the parallels between painting-sculpture-mutilation-whatever and architecture diverge.

For architecture is never totally conceptual. It must always be grounded in function (and in a pretty small number of pretty unchanging functions, at that) and grounded as well in the craft of building. An avant-garde leading it too far from such ancient concerns as the proper placing of stone on stone will simply lead it beyond the province of architecture. We have, of course, outgrown the early modernists' view that saw architecture *merely* as an expression of either function or structure. But function and structure can never be dismissed. If this means that architectural design, thus inseparable from utility and craftsmanship, must be considered an applied art rather than a fine art—well, that's not such a disgrace.

What does rankle a bit, however, is the term "post-modern." In the first place, it's not a very accurate description of current design. (The most eloquent—and also most entertaining—such description is Peter Blake's *Form Follows Fiasco*, reviewed here last October.) For the prefix "post" suggests that "modern" is dead as a doornail, whereas, however dead a doornail may be, the modern style is considerably more lively. Far from having died, "modern" has simply matured and relaxed.

In the second place, the term "post-modern" makes one feel a bit like yesterday's coffee grounds. How much more appealing to be a style's precursor rather than a style's leftover! But every period, with or without vanguards, must be a precursor of *something*. Let us hope, at the very least, that these days are a precursor to the time when the phrase "post-modern" stops ringing in our ears. Let us recognize that many aspects of modern design are still with us and still very welcome, and, if we are to renounce some of the adolescent dogmatism of the early modernists, let us not be so dogmatic about doing it.

STANLEY ABERCROMBIE



JEAN LOUP ROUBERT
MARC HELD
FRANTEL HOTEL

Uncommon luxe for Rheims

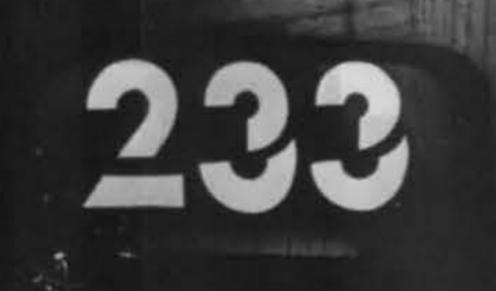
Photography by Jacques Dirand unless otherwise noted.



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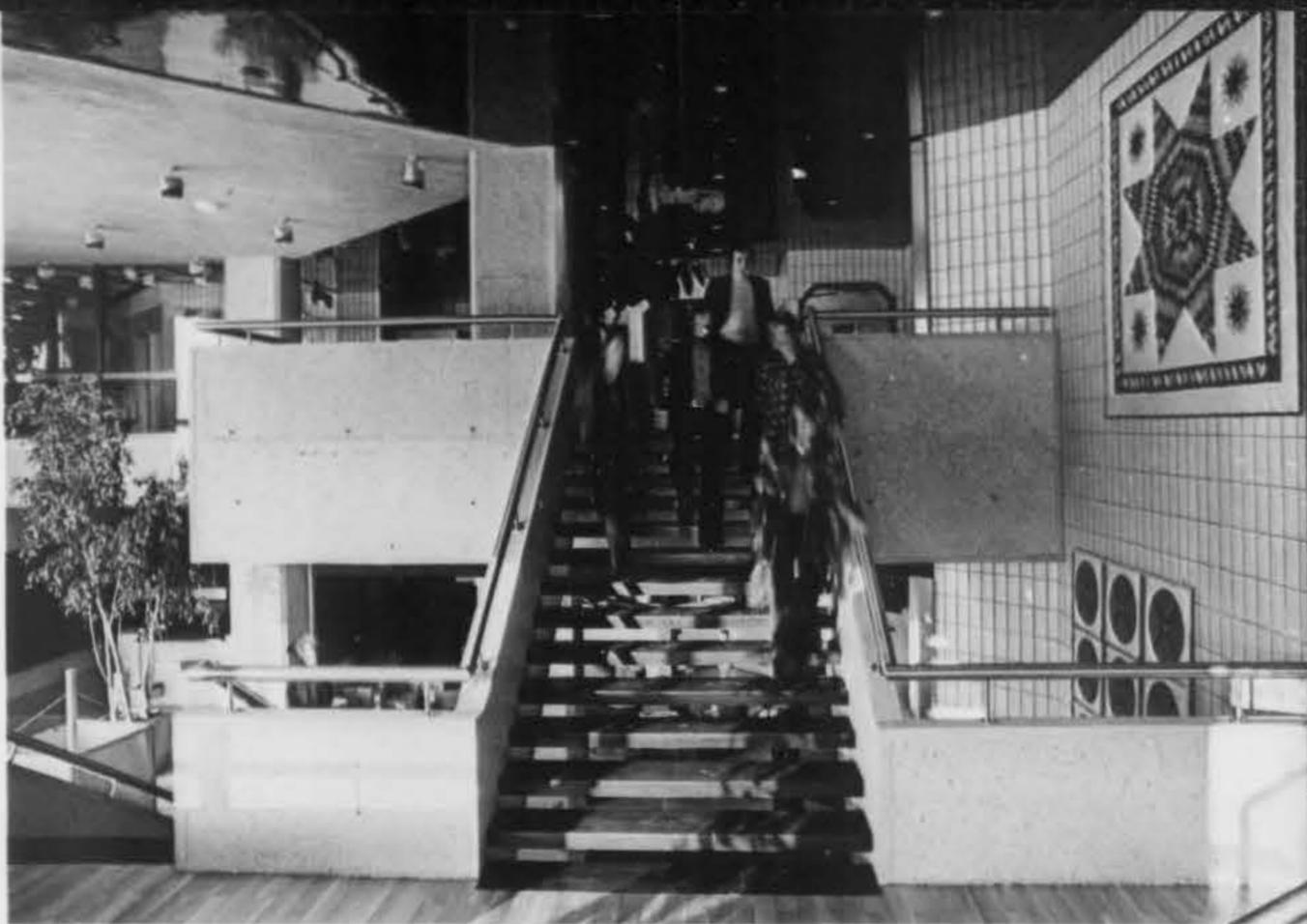
232



233

Architect: **Jean Loup Roubert**
Interior designer: **Marc Held**
Graphics designer: **Annegret Beier**
Coordinator: **Annik Duvillaret**





Rheims, nestled among famous vineyards, is the capital of France's Champagne country and also the site of the great 13th century cathedral that is the coronation church of the kings of France. Joan of Arc stood next to Charles VII there when, at her instance, he was crowned in 1429. Its university was founded by the Pope in 1547. Altogether, an extraordinary site for a new hotel.

Marc Held is a brilliant French designer of multiple talents. A china line of his design, for example, is in the collection of Amsterdam's Stedelijk Museum, his innovative chair designs were introduced by Knoll at Designer's Saturday in 1972, and he is working now as an architect on a number of houses in Corsica and on an absolutely extraordinary house of weathering steel standing in the middle of a lake near Paris (to be shown, when completed, in *RESIDENTIAL INTERIORS*). And Annegret Beier is a likely candidate for the brightest young star of European graphic design. (An exhibition of her "logo" designs at Paris' Galerie Delpire a few seasons ago was a popular delight.) Extraordinary talents.

The Frantel hotel chain, owned by the Corestel conglomerate, is extensive and respected. Its two dozen or more hotels are all either three-star or four-star, and all are located in the centers of cities. An extraordinary client.

Put them all together, and there is an extraordinary result: a 125-room four-star luxury hotel which breaks with much of hotel chains' conventional wisdom about design.

Not that there was anything vastly different from a hotel chain's usual budget available for the job. The difference in the Rheims hotel's interior is not what was spent, but how. Held realized that savings could be sensibly made by giving architect Jean Loup Roubert's basic design the respect it deserved; its structure and its reinforced concrete surfaces are, therefore, not camouflaged but exposed. This enlightened—but uncommon—attitude allowed the introduction of atypically fine detailing and atypically luxurious materials—fine woods, leathers, and wools. It was also possible for Held to design special furniture; indeed, the hotel is to a large

Opposite page, top, projecting bronze-anodized aluminum windows of the Jean Loup Roubert-designed hotel share a view of Rheims' 13th century cathedral (in background). Far left, detail of the key rack at the information desk. Graphic design by Annegret Beier uses the "Glaser Stencil" alphabet designed by Milton Glaser. Large photo, opposite page, exposed concrete reception desk. This page, top, open-tread stair leads to mezzanine level; quilts add color and texture. Directly above, reception area's octagonal leather seating units are custom designed by Held.



FRANTEL HOTEL

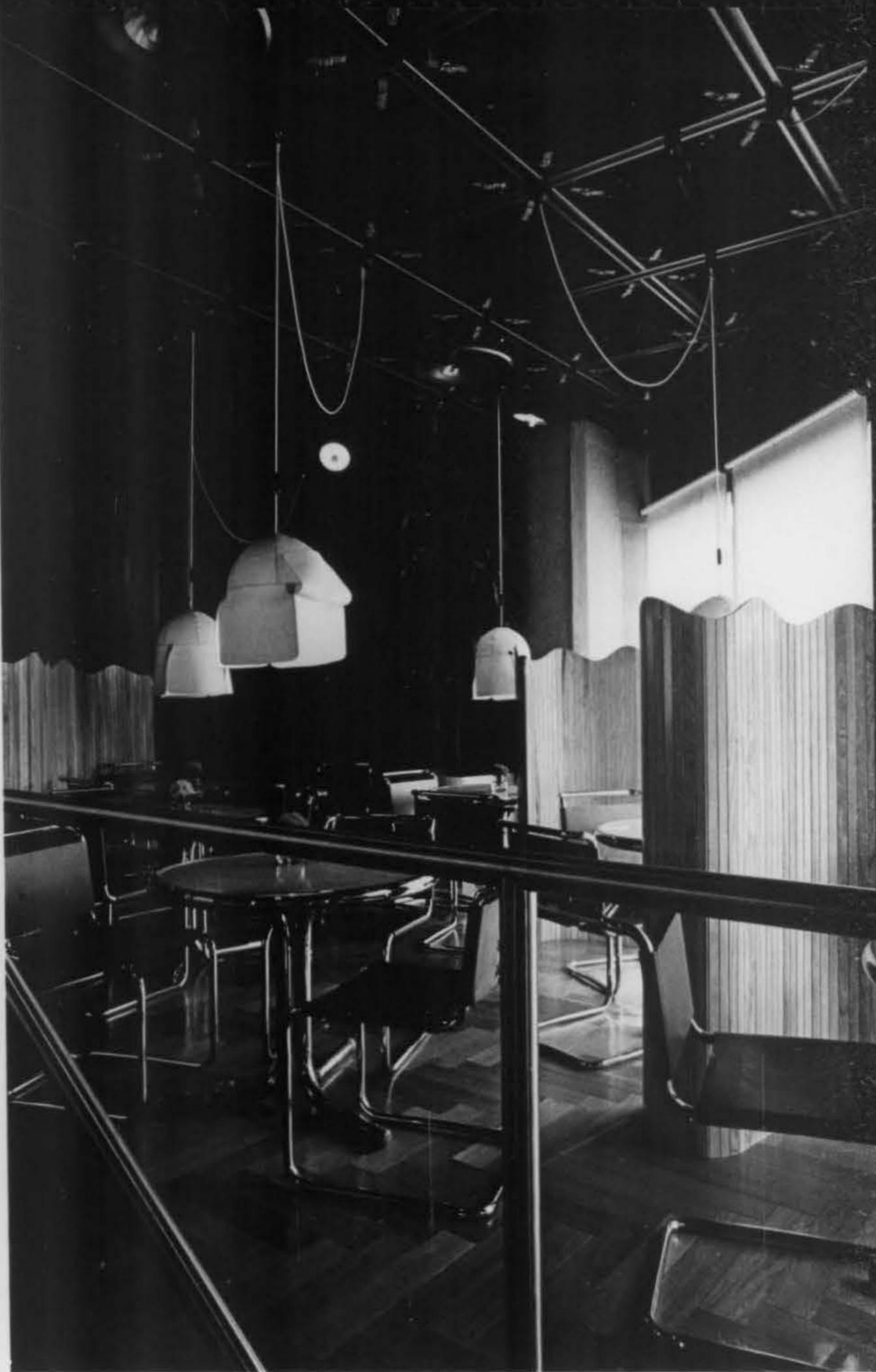
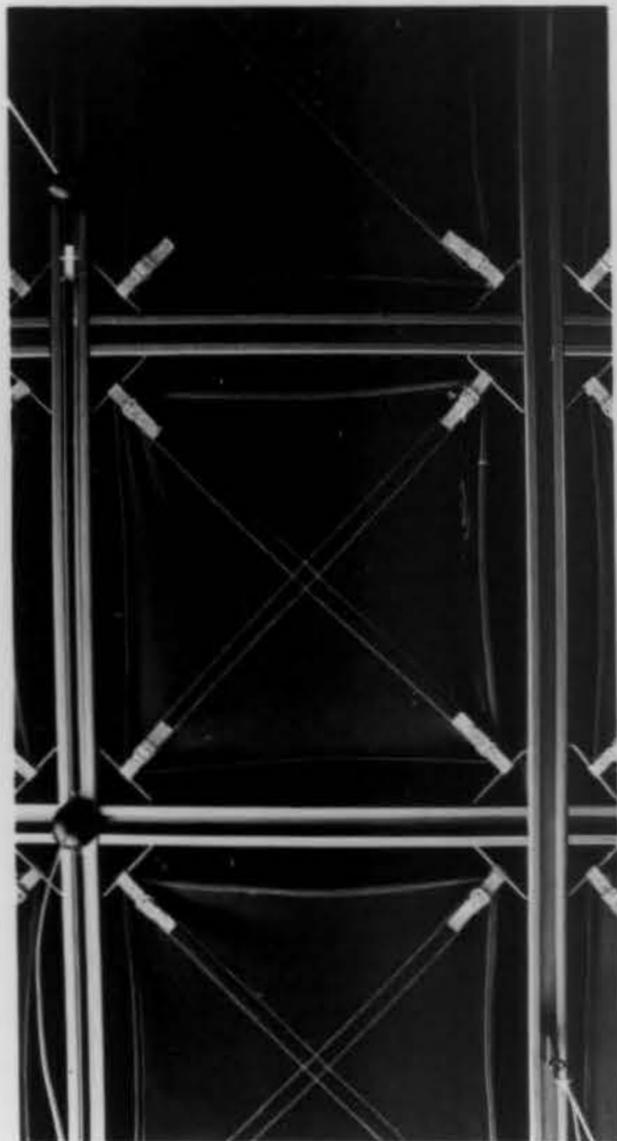
Deidi Von Schaewen



degree a showcase of design prototypes for furniture not yet in general production.

The Rheims Frantel is a design of deliberate and effective contrasts: raw concrete contrasted with fine fabrics and luxurious leathers; elaborately fitted and impeccably built cabinetwork contrasted with surfaces that have been left quite unadorned; the sparkle of chrome contrasted with the cozy warmth of traditional French folding screens of interlocking wood strips. It is a design that refreshingly avoids the pretentious (and often quite spurious) chic of hotels that attempt being simultaneously modern and grand. What the Frantel provides instead is a modest environ-

For the hotel's
 "Le Duke" bar
 and snack bar:
 traditional
 wooden
 screens and
 chrome furniture
 beneath
 innovative
 modular ceilings
 of linen
 and leather
 squares.

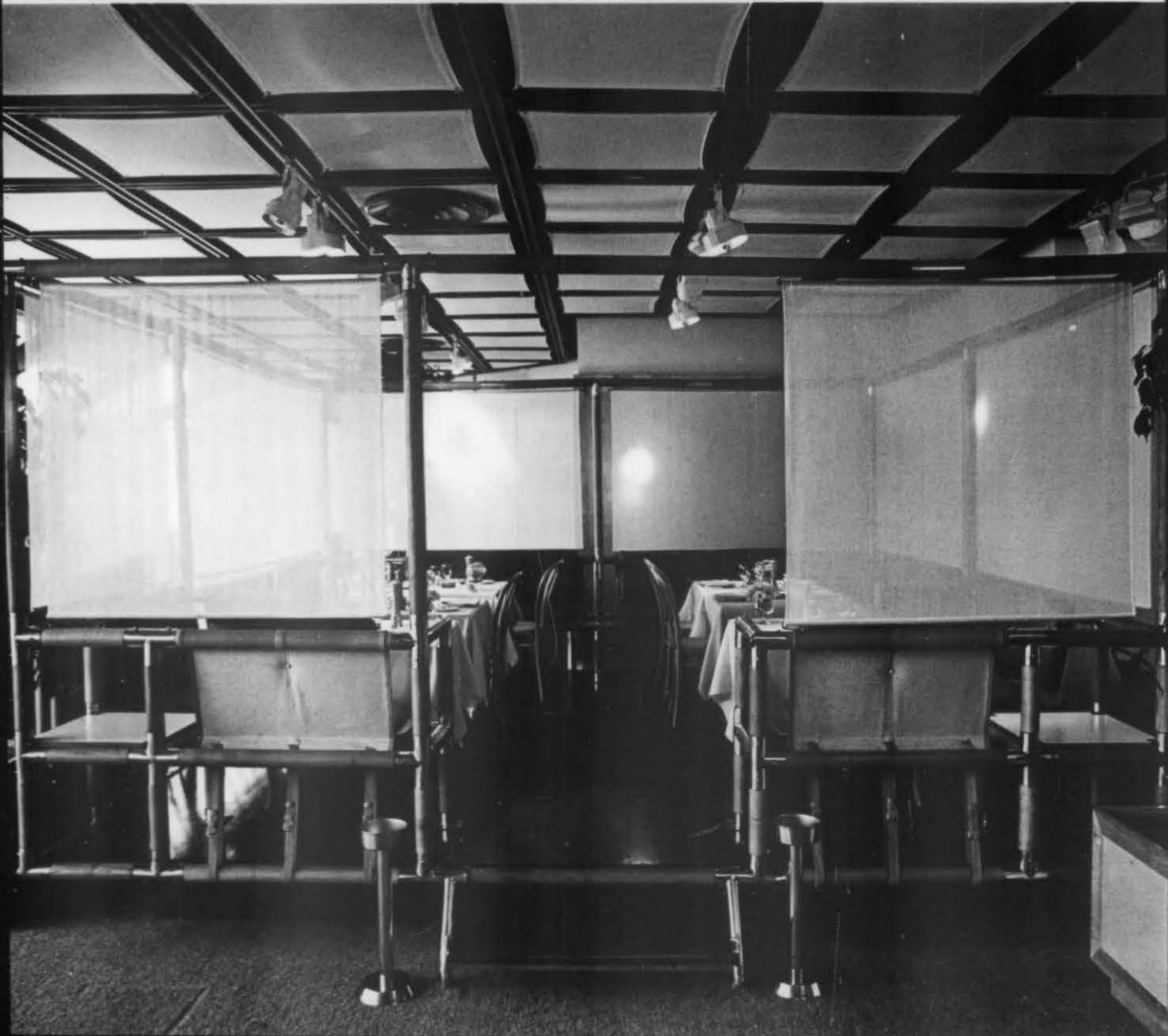


ment with the *genuine* chic of quality detailing and execution.

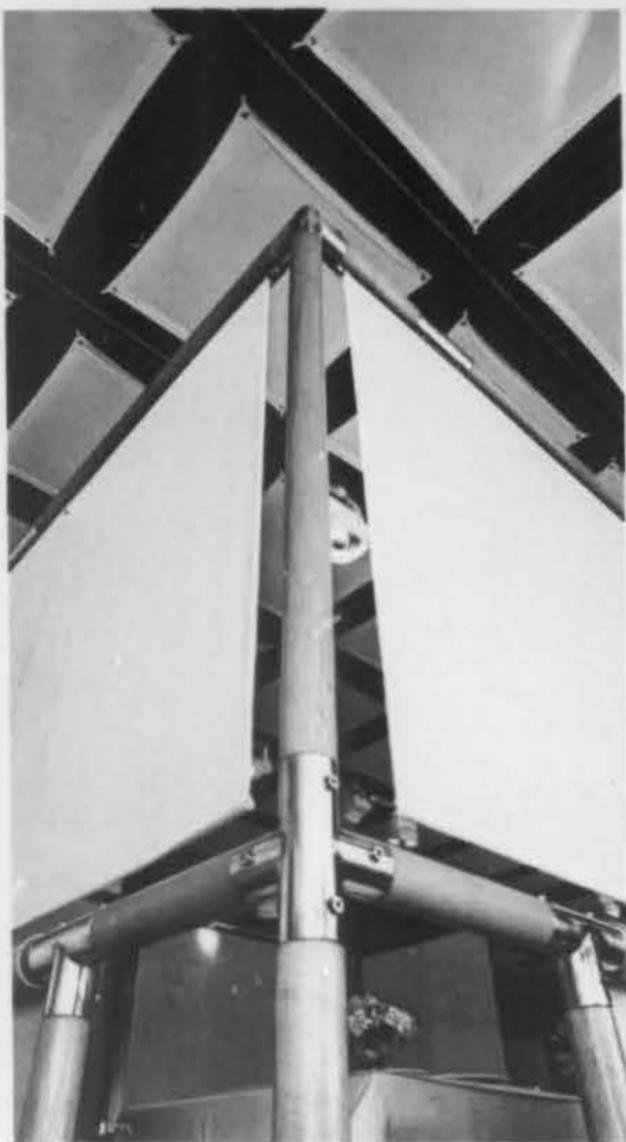
And, obviously, imagination. The ceiling over the main stair, for example, is of a highly reflective lacquer so mirror-like that it doubles the sensation of verticality. Even more striking are the ceilings of the hotel's two main dining spaces ("Le Duke," a mezzanine-level bar and snack bar, and "Les Ombrages," a luxurious full-service restaurant) where concrete slabs and air-handling ducts are covered by squares of linen stretched between parallel lighting tracks. In "Le Duke," the linen squares have the further refinement of leather fastenings at their corners. *continued on page 62*

Opposite page, top, and directly above, In "Le Duke," flexible wood screens (traditional in France) give steel-rimmed marble tables a feeling of privacy. Ingo Maurer's felt-shaded hanging lamps cast soft, warm light. Opposite, far left, a view into "Le Duke" from the hotel's mezzanine level. Opposite page, right, a "Le Duke" table setting with German china, Italian flatware, Beier graphics on the menu. This page, left, the ceiling detail: stretched squares of leather-trimmed linen.

FRANTEL HOTEL



“Les Ombrages”
 restaurant:
 within
 a public
 space,
 private retreats
 behind
 filmy panels
 of white linen;
 within the
 linen
 pavilions,
 soft leathers.



There are leather straps, as well, supporting the Hungarian-made leather cushions within the remarkable translucent dining pavilions of “Les Ombrages.” Detailing here is more typical of fine luggage than it is of hotel architecture.

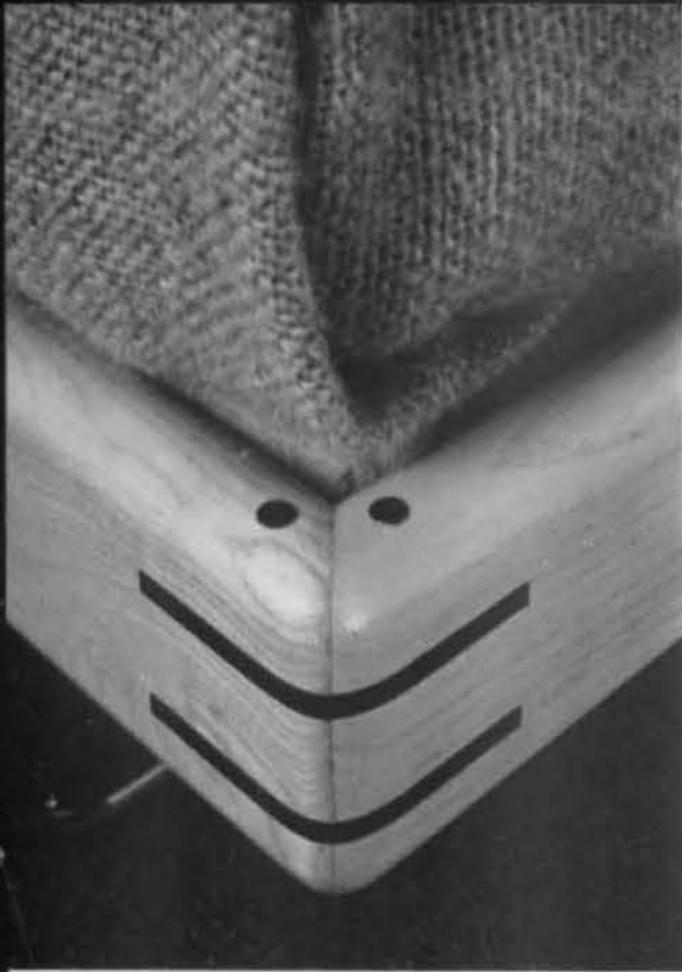
As it should (but seldom does), the design philosophy has its clearest and most effective expression in the hotel’s guest rooms. Quiet—indeed, almost spartan—in their form and color, the rooms are nevertheless enriched and enlivened with excellent details and materials. Recessed, for example, into the bedside countertop is a selection of switches (for lighting fixtures, television control, and door locking and

unlocking) as handsome as those seen anywhere. The built-in clock with wake-up alarm and soft night-light is equally superb, and the row of closets and shelving units opposite the bathroom door is worthy of a custom residence by the most fastidious of designers. The rooms’ corner windows, many with views of Rheims Cathedral are, of course, a contribution of building architect Roubert and a major asset to the rooms’ highly personal character.

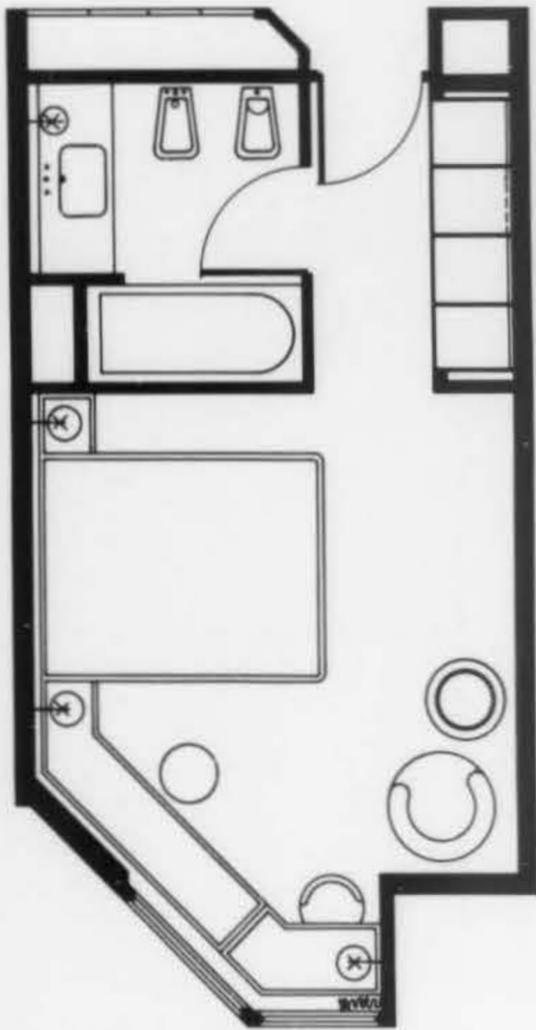
Whereas the philosophy underlying the choice of furniture, accessories, and surfacing materials in most hotels seems to be “easily broken, easily replaced,” the philosophy at the Rheims Frantel is clearly different. As in the

Opposite page, two views of “Les Ombrages”, the Frantel’s main restaurant. Loggias of wood structure and translucent white linen panels are freestanding within the restaurant. One seats 20; a smaller one seats only 6. Ceiling squares are of the same linen, and numerous trees contribute to the “summerhouse” atmosphere. This page, top, square wood presentation buffet in the center of the restaurant. Two details, above, left, of the loggia structure and linen panels.

FRANTEL HOTEL



Typical rooms that are far from typical: quiet colors, simple forms, fine woods and fabrics, surprising custom detailing in the cabinetwork.



finest of Europe's older hotels, this new one is full of fine things intended to stay in place and to age well. Held, in fact, looks forward to the day when the Frantel will no longer be considered a "new modern building" but will have taken its place quietly as an exceptionally attractive, comfortable hotel in the heart of Rheims.

STANLEY ABERCROMBIE

Lobby area: octagonal leather chairs designed by Marc Held. "Le Duke" bar and snack bar: leather and steel chairs: **Knoll**. Felt shaded lamps: design by Ingo Maurer. "Les Ombrages" restaurant: chairs: **Thonet**.

Opposite page, top, corner detail of the ash bed frame. Bedcover is hand-woven mohair. Opposite, below, general view of one of the typical rooms. Built-in desk enjoys view from angled windows which project beyond facade. This page, top, detail of bedside table continuous with desk surface (see plan at left). Telephone, light switches are built into table top. Directly above, bathroom sinks cantilevered beyond edge of counter top.

Sailing away

Will Coca Cola® ever win the Nobel Prize? After all, the very sound of its name brings a thirsty humanity together; the world is surely smaller for it. As pointed out in a recent Smithsonian Institution exhibition, "A Nation of Nations," it is also becoming a more uniform—and less exciting—planet to call home. American businessmen, however, are still discovering other ways to conduct world trade besides the trans-Atlantic way. International hotel operators, for example, find themselves, their designers, specifiers, and construction teams engrossed in problems never before encountered before when they build in such regions as the Asian Pacific or the Middle East. The overseas experiences of two professional services, Wimberly, Whisenand, Allison, Tong & Goo, Honolulu architects, and Western Contract International, San Francisco expeditors of architectural and interior design projects outside the continental U.S., provide behind-the-scenes glimpses of international hotel work involving American designers that suggest a compelling need to re-evaluate the entire construction process of overseas work.

Neither WWAT&G or WCI is telling designers and manufacturers to "throw out the book" in approaching overseas work, to be sure. Rather, overseas projects can be regarded as classic problem-solving exercises in which virtually nothing, from programming to opening date, can be taken for granted. Properly handled, these circumstances can even be turned to advantage.

This was certainly the case in WWAT&G's designs for the Sheraton Molokai, a 300-room hotel on Oahu, Hawaii, a 190-room addition to the Shangri-La Hotel, Singapore, and the 100-room Tanjong Jara Hotel in Kuala Lumpur, Malaysia. None has air conditioning; careful studies of terrain and climate led WWAT&G to design low cottage-type buildings no higher than two stories that enlist prevailing wind patterns, abundant vegetation, high ceilings, louvres, and even old-fashioned ceiling fans to cool themselves naturally through cross-ventilation. The firm goes to great lengths to make its designs good ecological neighbors. Local geology, scenic views, and sense of proportion are respectfully maintained as much as possible.

There are pitfalls everywhere, of course. Among these WWAT&G cites such limitations as the capability of local construction industries, degree of sophistication of local operating personnel, and general workability of the total hotel scheme. Construction is a very localized art, in WWAT&G's opinion. To be assured that a design is within the grasp of local builders, the firm likes to engage the advice of local architects working in the region of the site. Similarly, specifying sophisticated equipment in such functional areas as the kitchen or bar only makes sense if future operators can understand and use it (or management is committed to extensive training). It seems fairly ob-

vious that a hotel that defies the best efforts of its staff to control it is a likely money loser from the start.



Tahara's Hotel, Tahiti by WWAT&G.

What a Western-style hotel in Tahiti actually looks like is another matter. Points of view range from yet another International Style monument to yet another quaint and often spurious reproduction of a vernacular style. The solution lies somewhere in between for WWAT&G. Why does the firm believe in adopting forms and details reflecting the surrounding cultures for their hotels? Although overseas hotels are really intended for visitors rather than local inhabitants, both parties must contend with them. The former expects a stage set for a cultural experience; the latter would prefer a friendly visitor to a flying saucer on alien soil. A building which looks sympathetic to local culture also stands a better chance of being built as designed.

Transporting the caravan of building materials and interior furnishings to the site is the next hurdle. In fact, it can be so fraught with unforeseen challenges that many designers and their clients turn to specialists like WCI for help. Problems can appear any time from the start of the specification process to delivery at the site, and may involve shipping, trade embargos, import licenses, and quality control.

Air freight is too costly for bulk cargo like furniture, so surface transit by ship is commonly preferred. Even so, WCI assists furnishing sources in packing their products KD wherever possible to maximize their weight/volume ratio. There are obstacles to this efficiency, unfortunately. For example, some Middle Eastern ports cannot handle containerized shipments. WCI transloads Khartoum-bound



Khartoum Hilton, Dale Keller & Assocs., Paul Csefa, project designer.

containerized cargo in Kobe, Japan, by breaking it into smaller parcels for smaller vessels to ship to Port Sudan. There, crates are transferred to rail or truck for the 600-desert-mile journey to Khartoum. Adding to the sense of urgency is a summer temperature range that peaks at 135° F, hot enough to seriously damage merchandise by baking it right inside its containers. (Nor can men work under such circumstances. WCI has introduced rest periods to avoid the hottest hours of the day: work begins at 6 a.m., breaks at noon, resumes at 4 p.m., and ends at 8 p.m.)

Trade embargos do not appear to be seriously affecting U.S. manufacturers selling to the Middle East, at this time. (Shipments may be re-routed, re-labeled, and reshipped to smooth ruffled diplomatic feelings between nations.) Import licenses, however, require fastidious perusal. As WCI discovered, Saudi Arabian laws permit plants to enter, but they must not be accompanied by soil. WCI's novel solution: a Swiss-made chemical compound in which plants can travel to the site.



WCI's mock-up hotel guest room, Khartoum Hilton.

Quality control can be managed well enough at the factories of origin. But what happens when the crates are opened at the site? Training local labor is essential, for one thing. To further reduce the risk of misunderstanding, WCI has even constructed a complete mock-up guest room and bath on the site for Sudanese workers to study.

Which brings us to the final reminder that a design on paper is but a statement of intent concerning the construction process itself. Are the needed labor skills locally available to build a complex structure, filled with Western technology? What construction materials and services can be expected to assist the building team? Will climate affect the project schedule? Can technicians and others arriving from overseas cope with local social mores and other living conditions?

Again, there are no easy rules. Whereas WCI brought a supervisory crew to instruct and aid Sudanese workers, WCI was obliged to screen, assemble, and transport an entire army of construction workers for Saudi Arabia; the Saudis lack an organized labor force.

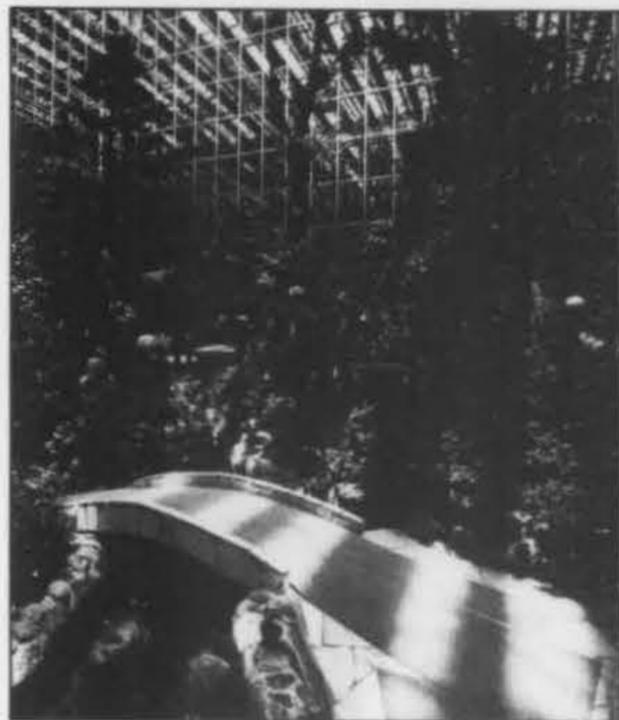
Likewise, it is easier to anticipate and bring along all the countless tools and supplies that Western-style construction is heir to, than to delay a construction schedule for want of a special screw or epoxy adhesive. Should such necessities as a construction elevator still lie fragmented in crates when materials must be hoisted, the unthinkable becomes the expedient—as at the Khartoum Hilton, where materials were hand-hoisted nine stories up.

Nor can social mores in the host nation be ignored by supervisory personnel or visiting construction teams. WCI examines each candidate exhaustively to be sure he will fulfill his duties effectively, abide by all laws and customs of the host nation, and accept all restrictions imposed on his conduct, for which he must sign a contract to this effect. (This in addition to meeting world health inoculation standards and taking regular medical check-ups.) Life in the Middle East can be politically arch-conservative and socially quite restrictive, at least from an American point of view. On the brighter side, it is also very lucrative for visiting workers.

Why does WCI undertake these latter-day Odysseys to help designers like WWAT&G bring Western-style hotel operations to such faraway places as Tahiti, Singapore, Iran, and the People's Republic of China? To dismiss the effort as simply a quest for profit is to oversimplify the question. Perhaps French sociologist Jacques Ellul had the clue to this phenomenon over a decade ago: technology is a closed system, a relentless self-justifying global force that gobbles up everything in its path, including the bed you sleep on in your travels. Then again, it's not so bad to have the comforts of home to retreat to when the sights and sounds of distant ports give way to hunger and the yearning for a good night's sleep. ROGER YEE



Sheraton Maui Hotel, Hawaii by WWAT&G.



Hayashida Kagoshima Hotel, Japan by WWAT&G.



Ibusuki Kanko Hotel, Japan by WWAT&G.

Stately thriller in Manila

Space enclosed by space is the gracious logic behind many a parti in Philippine architecture, and the Manila Hotel is an elegant example. Views show interior restoration of Beaux Arts detailing in original lobby arcade, below right, and exterior perspective with new high-rise addition towering over older six-story structure.

Every great civilization stores its legends in great buildings, whether it be an Independence Hall, a Parthenon, or a Great Pyramid. To Filipinos, one building that surely commands their affection is the Manila Hotel. Under a pitched tile roof covering 149 rooms on six floors, the classic hotel by Parsons and Burnham witnessed the birth of a modern Philippines. From American governors-general, Philippine Commonwealth, and World War II to the early years of the Philippine Republic, the nation's political and social elite gathered at this "Aristocract of the Orient." When President Ferdinand Marcos recently decreed that the state-owned Hotel be restored and enlarged to highest international standards, he entrusted noted Philippine architect Leandro Locsin and Dale and Pat Keller, of the respected interior design firm of Dale Keller & Associates, with a national treasure.

The 66-year-old Hotel was built to last. Neither earthquakes nor typhoons nor General Douglas MacArthur's room by room shoot out with the Japanese could tear it down. Yet time had taken its tribute. Fine Beaux Arts classic orders executed by an accomplished Italian engineer had been stripped away or concealed as columns, beams, and cornices suffered numerous "modernizations."

Locsin and the Kellers (see the Kellers' interior design for the Bali Hyatt Hotel, *INTERIORS*, September 1976, pp. 78-81), were asked to restore the Hotel's interiors to their former elegance, and to add some 450 bedrooms in the process. New rooms were to be housed in an annex adjoining the original structure; existing spaces would be returned to their former appearance. And in the transition from a gutted shell to a modern facility, the Hotel would acquire four major restaurants and bars, a series of function rooms fully equipped with state-of-the-art audio-visual aids, and a grand ballroom, the "Fiesta Pavilion" (named in honor of a pavilion once attached to the original hotel) for social events and official state functions too large to accommodate in the Presidential Palace.

An island nation founded on a rich "tripod" Philippine/Chinese/Spanish culture and famed for a wealth of natural materials including hardwoods, mother-of-pearl, seashells, vegetable fibers, and leather, as well as the skills of cabinet making, carving, and inlay, inspired the Kellers to design new interiors that relied heavily on these resources. Guest room appointments have been fashioned from marble (baths), Nara wood (parquet



LEANDRO LOCSIN

Architect

DALE KELLER & ASSOCIATES

Interior designer

MANILA HOTEL

Photography by Bob Bradford and Sabina Fu of Phoco, Hong Kong





Indigenous materials and local craftsmanship are proudly displayed throughout the Hotel. Guest room, left, and lobby, below, are showcases for fine hardwoods, cabinet making, textiles, and other Philippine natural resources. Lobby arcade view, far right, shows skillful plaster work in re-creating classic orders.



MANILA HOTEL



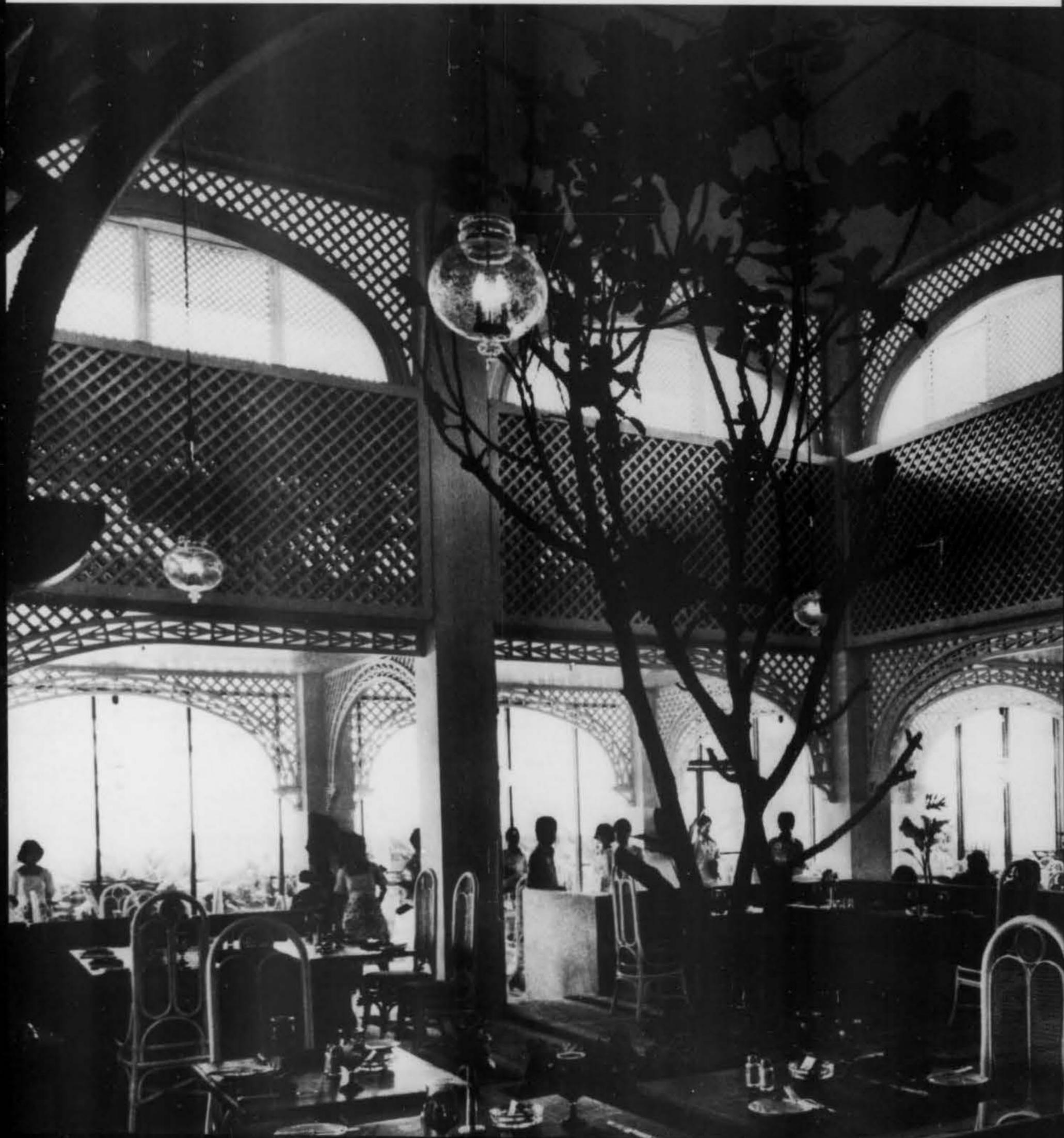
flooring, fretwork divider screens between sleeping and dressing areas, and hand carved headboards), Capiz seashells (translucent lampshades), inlays of mother-of-pearl and carabao, water buffalo hide impregnated with silicon for water repellency (table and counter tops), rattan (furniture), and hand woven tapestries, paintings, and silk-screened prints commissioned from Philippine artisans and artists. The Main Dining Room transforms crushed Coca-Cola® bottles into palm trees. The Cowrie Grill uses some 8,000 Cowrie seashells to create a memorable lighting fixture that dominates the Hotel's only totally "new" dining space. The Ilang-Ilang Coffee Shop is a graceful display of wood craft that surrounds diners in a trellised arcade. Everywhere in the Hotel testifies to the Kellers' ingenuity and the pride of heritage and workmanship in this dynamic Pacific state.

One of the Hotel's more pleasant surprises, however, is accomplished at a very modest scale: in the plan of the typical guest room. Although conceived to satisfy the most demanding international clientele, it provided the Kellers with a rare opportunity to apply their years of hotel design experience free of the usual corporate guidelines. One generous four-poster double bed—rather than two, as is the U.S. custom—is more than satisfactory for the 66 percent of international hotel rooms occupied by single persons, so this percentage has been applied in Manila. As Pat Keller says, "Who wants that empty second bed as a reminder that someone's missing?" Other Keller touches include: a free-standing desk, not a single desk/dresser/TV stand/luggage rack unit, so a businessman can actually use the desk for work; a separate luggage rack; separate bath/toilet/dressing room compartments wherever possible; a telephone at the desk, not the bed; art produced by the host nation rather than a packaged view of Paris or Rome.

But possibly the greatest achievement of this interior design is not really noticeable at all. That is, the restoration of the 1912 Hotel. The search for the historical interiors was a task worthy of Sherlock Holmes.

Removing the effects of "modernization" was only the beginning. The Kellers found the documentation they needed from a variety of sources: Duke University's picture postcard collection, the fabled Gotham Book Store, New York City, a 1919 copy of *Ar-*

Whimsy, imagination, and the rich Philippine "tripod" cultural heritage await guests in the three dining facilities shown here. Ilang Ilang Coffee Shop, below, is named for tree growing in center. Cowrie Grill, far right, uses some 8,000 shells. Main dining room, below far right, boasts Coca Cola "palm trees" and lighting pendants made from palm fans.



MANILA HOTEL



chitectural Digest at Cornell University, and interviews with scores of Philippine guests of the old Hotel. Slowly but surely, these fragments yielded to a conceptual reconstruction that guided the Kellers in their painstaking repair of what was broken, and re-creation of what was lost. Not only did this rescue the Hotel's Beaux Arts spirit, it enabled the Kellers to literally raise the roofs in many rooms whose ceilings had apparently been dropped for air conditioning ducts. (Ducts were re-routed, as was plumbing, to preserve original flush floor and ceiling elevations.)

The glory of this labor of love is its anonymity. "We never design in this style ourselves," Dale Keller admits. "Our respect for the existing building meant that we would not impose our own creative personalities on it."

As views of the Hotel show, their restraint has triumphed. Guests may not realize that the plaster moldings are new, as are the chandeliers and the corbels that conceal speakers. Nor may they know how carefully the new lobby, which connects the old lobby and building to the new high-rise building behind them, synthesizes the sensibilities of an old Philippines and the modern nation it is today. Yet Filipinos know what Locsin, the Kellers, and the Philippine government have achieved. One citizen described his recent visit as a return to "an ancestral home." From its commanding site, overlooking Manila Bay, Rizal Park, the Luneta, and Intramuros, the old walled city of Manila, the Manila Hotel stands ready to welcome us to the Philippines of the 21st Century.

ROGER YEE



All interior furnishings and construction: hand crafted or manufactured by **Philippine artisans, artists, and manufacturers** from original designs, many by **Dale Keller & Associates**.

Fast Food: From Fiasco to Finesse

Sick of golden arches? Tired of monstrous plastic clown heads bobbing and leering at you from honky-tonk heights? Well, if that kind of place isn't your kind of place, then perhaps Arby's is. Fast food presents a desirable alternative to a great many people in this busy era, and there is no sound reason why buildings that house it should not be well-designed. Stanley Tigerman and Associates ably demonstrate that this is indeed possible, and no clowns in sight.

The Chicago franchisee of Arby's wished to develop an atypical fast food restaurant in the heart of the city's fashionable Near North Side, opposite the venerable Water Tower, the only building in the area to survive the Great Fire of 1871. Obviously, this was hardly the site where Plasticville, USA would be appreciated by design-conscious Chicagoans. The existing structure was a twenty foot wide, four story building originally housing a Chinese restaurant and sporting an ersatz Venetian facade. What took place was a major remodelling and renovation infill of this structure.

A primary concern of the clients was that a western motif be created. The architects/designers incorporated rough sawn cedar and plants into the interior to accommodate the clients' thematic concern, and, rather than replace one facade with another, treated the exterior as a means of exposing the interior. This was achieved by a flush, diaphanous, transparent glass membrane.

The transparent skin operates almost as "non-architecture" so as to better expose ducts, conduit and fire-protection piping, color coded in the primary hues. Round forced air ducts are red, electrical lighting tracks are yellow, and fire-protection elements and piping are blue.

The bold interior colors contrast well with the warm woods, and the strong architectural manner in which the interiors are treated complement the city outside. A two-tentacled stairway, merging at the landing, leads from the first floor serving area to the second level dining area.

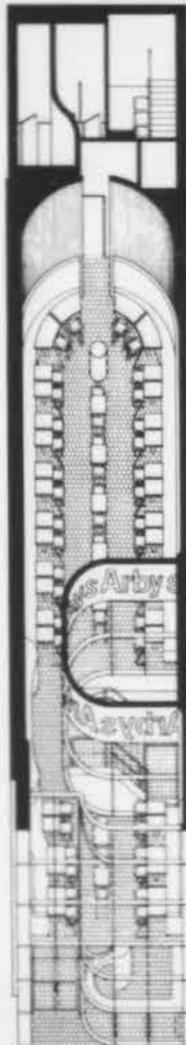
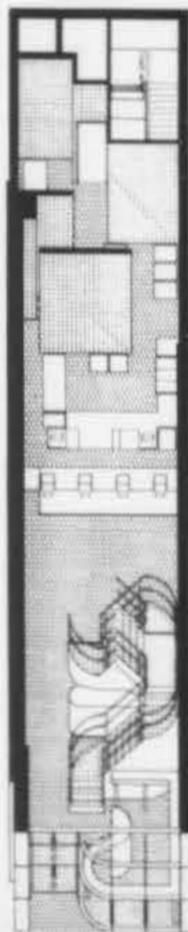
The small-scale gridding (mullions and stucco expansion joints) optically creates an interesting scale shift on the one hand, while pragmatically solving wind loading problems and resolving curved sections on the other.

Building code requirements (concerning the separation of the top two abandoned floors with fire resistive materials) and problems of finding steel fabricators to produce the many steel curved sections created a rather long construction time, but problems such as these, when overcome, result in something such as Arby's. Clowns and lurid arches are erected far too rapidly, anyway. **RICHARD ZOEHRER**



Photography: Philip Turner





Exterior view on opposite page shows Arby's quiet facade, while other photographs (including our cover) exhibit the explosive effect of bright interior colors. Bare-bulb electrical fixtures, on exposed yellow conduits, create a pattern sympathetic to the design.

Combination plan/elevation drawings reveal first floor space at left and second floor space at right.

Client: Lunan Corporation
 Architect: Stanley Tigerman and Associates
 Design: Stanley Tigerman
 Associate in Charge: David Woodhouse
 Assistant: Wes Goforth
 Structural Engineer: Raymond Beebe
 Mech./Electrical Engineer: Wallace and Migdal

Plants: Tropical Plant Rentals. Railings: Johnson-Meier. Built-in furniture: Countryside Cabinets. Banquettes: Standard Store Fixtures. Seating: George Stembridge. Tile: American Olean.

MORSA
EIGHT PROJECTS

Risorgimento

Strollers seeking the flavor of *la dolce vita Italiana* in New York's Little Italy have been startled to find hidden treasures among the turn-of-the-century tenements of this famous ethnic community—a *tour de force* of sophisticated contemporary interior design by two young architects practicing under the unusual name of Morsa. For Antonio Morello and Donato Savoie, the effort has meant more than the crossing of two family names. The designers have crossed a time barrier and taken an entire community with them. As demonstrated by the eight recent projects shown in these pages, six restaurants, Caffè Biondo, La Colombe d'Or, Il Cortile, La Griglia, G. Lombardi, and Primavera, and two shops, Ferrara liquor store and Morsa's own Centro di Disegno Inc., Morsa is conducting a vivacious and innovative practice in commercial interior design that bears close watching.

Although the *risorgimento* has come slowly and gently to Little Italy, its effects have been no less startling to inhabitants and habitués alike. Michelangelo, Palladio, and Bernini never designed like this—or did they? More than a century has passed since the great waves of Italian immigration to America. Certainly enough time to dim ancestral memories. And more than enough time to transform Italy from an agrarian society to a mature technocracy. So Morsa's vision of a new "Italian" design ethos, freshly imported from Italy, seemed destined to look "foreign" to Little Italy. And it did, of



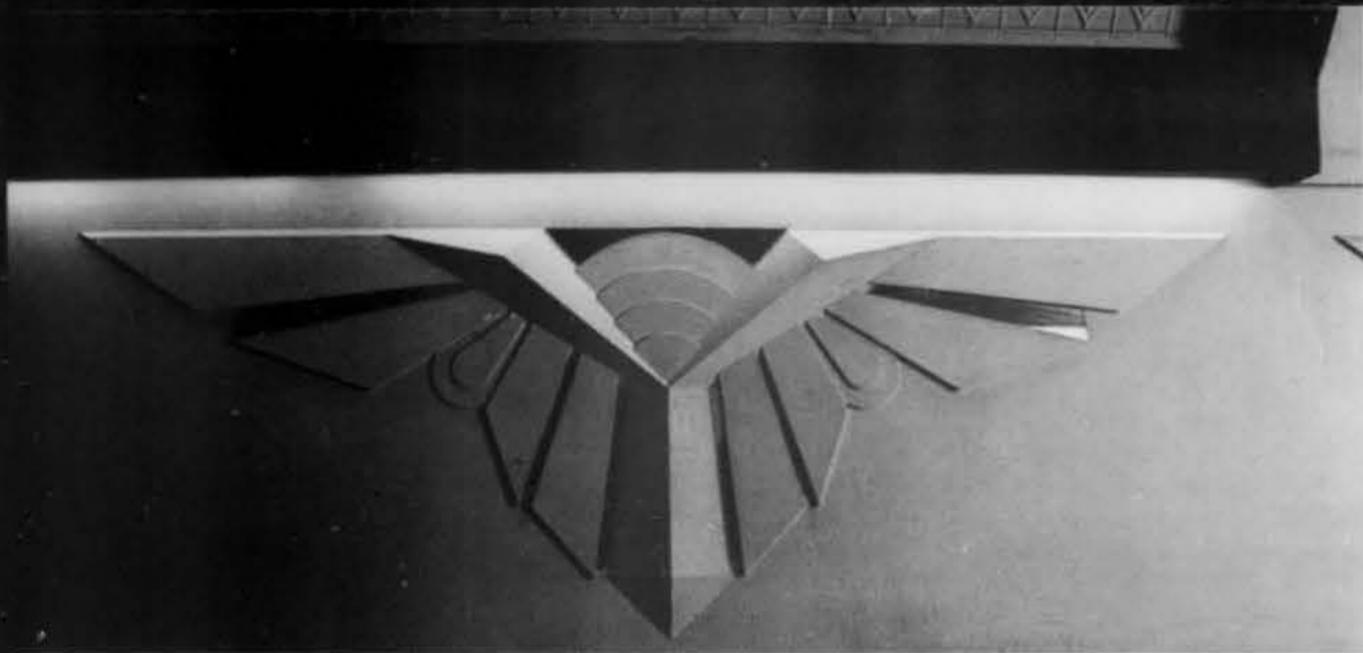
Photography by Robert Perron except where noted



Jan Staller

Caffè Biondo

Compact in floor area but spacious enough for 55 patrons, Caffè Biondo disguises a window looking out to an air shaft with plants and mirrors to suggest a lush courtyard, feigns deep space with a trompe l'oeil mirror effect on a back wall, and dignifies its staff, food, and beverage with a handsome wood, brass, and marble counter, glass showcase refrigerators, and a gleaming brass cappuccino machine. This sophistication continues with exposed brick walls, marble checkerboard floors, and track lighting. For the finishing touch: a minimally detailed all glass facade framed by sleek black lacquered cast iron columns, a gracious meeting of two ages of architecture.



Jan Staller

G. Lombardi

Three generations of the Lombardi family have cherished and perpetuated the restaurant that has borne its name since 1905. Accordingly, Morsa's design (Lombardi's third interior in the original building) is imbued with a special quality of time and place. It is serenely elegant, perhaps Morsa's most sensitively delineated design to date, in its fresh interpretation of classic Art Deco themes. A winged sun disk, an Art Deco image derived from the ancient Egyptian symbol of protection associated with Ra, sun god and chief deity, is the interior's leitmotiv. Appearing in numerous aspects, on the wall as hand crafted relief, over the bar as heraldic plaque, on folding screens as sheet metal collage, and even on matchbooks and menus, it creates a strong sense of

identity, continuity, and even mystery. The bar and main dining room, just inside the entrance, a beverage service bar hidden in a lush setting of tropical plants, and an auxiliary dining room to the rear executed in strong horizontal lines, mirrors, and framed poster art, form one stately procession under the glow of Morsa's lighting scheme. For a combination of diffused wall washing down lights, focused up lights from floor lamps reproduced from Twenties originals, and down spot lights at the bars conjures the illusion of a Grand Canal along Lombardi's original terrazzo floor: islands of light encircled by soft, shadowy forms. Little wonder that artists, writers, and gourmets have joined neighborhood clientele to enjoy its noted Italian cuisine. If there is a romantic facet to Morsa's personality, it thrives here.



EIGHT PROJECTS

La Colombe d'Or

Proprietor George Studley spent his boyhood in Provence, and this restaurant, just north of elegant Gramercy Park, is a fond tribute in interior design and haute cuisine to that southeast province of France. Creating a design of warm lighting, hand-

rubbed textures, exposed brick, tile floors, tin ceilings, and artful arrangements of tasteful (and authentic) bibelots, Morsa manages to evoke the creature comforts of a Provencal farmhouse without mimicking an actual archetype. The two main dining rooms shown here (there is another upstairs) may differ significantly in their ceiling treatments, one using directed light sources and cove lighting while the other diffuses light through a pleated canvas canopy. Yet their common intent is readily discernible: intimate, friendly settings for the leisurely savoring of fine food and conversation. (Note lithographs by Leger, reminders that the artist resided in the building next door during his U.S. stay; mirrors set in back wall brick to suggest windows and rooms beyond; bar constructed from old doors.)



course, when Morsa first appeared on the scene in 1969.

A mutual understanding was not long in coming, however. Businessmen of Little Italy wanted to make money. Morsa wanted to make art. Their positions proved to be quite compatible. As Morello says, "They have excellent food. Why shouldn't they have ambience too?"

"Ambience" in the Morsa manner is achieved by a sensitive modeling of space that is scaled and detailed in form, texture, color, and lighting to achieve a delicate and harmonious equilibrium. Bold as a poster when seen at large scale through mainly glass facades, these interiors have the subtlety of illuminated medieval manuscripts when examined at close range. Decorative elements such as paintings, statuary, plants, and architectural fragments from buildings long departed ripple through their architectonic frameworks like themes in a Bach fugue. In the *chiaroscuro* of highly directed light sources they become tantalizing bits of aesthetic information about the overall scheme—Baroque sleights of hand drawn to store front scale.

Naturally, a good shop must sell its goods and services once the customer is enticed inside, and Morsa's designs are no exception. Circulation paths are cut straightforward with few turns or obstructions to impede traffic flow or security management. Kitchens and storage are spacious and uncomplicated. Building materials and interior furnishings have been selected for ease of maintenance. Every visible aspect, from casework and signage to menus and matchbooks, is designed to reflect and enhance the business identities of these establishments. "We analyze what the client wants," says Savoie, "size of operation, cost, and style."

Jan Staller



La Griglia

A restaurant in a 9 ft.-4 in. by 35 ft. deep space? Morsa has accomplished the impossible by persuading the owner to write a "one item" menu featuring grilled meats. These in turn have become the theme for the entire, compact space. White tile floors, white tables, and white chairs accented by green walls, green booth upholstery, and lush greenery at the all glass facade recall the many macelleria (meat markets) and salumeria (delicatessens) in the neighborhood. The handsome grill is located at the rear.

Il Cortile

Its name means "the courtyard." True to its name, this restaurant offers diners a rare glimpse into a courtyard of laundry flying on clotheslines, sparse city landscaping, and brick walls displaying a collection of windows of every shape and size. Such glories are visible chiefly at the rear of Il Cortile, where Morsa has fashioned an airy greenhouse that customers enter by passing through a brick arcade carved from the building's exposed rear elevation wall. But the front is not neglected. Il Cortile's main dining room, which revolves around the building's stairwell and the main bar, weaves its own richly textured fabric of tin ceiling, exposed brick walls, and tile floors, accented by lush plants and traditional Italian statues. The establishment was an important first project for Morsa. Patrons discovered its delicate northern Italian cuisine and turned it into a solid financial success long before signage appeared on the beautifully detailed dark-stained oak facade—a signal to Little Italy's businessmen. (Two discreet elliptical brass name plates now flank the entrance.)





Ferrara

Possibly never since Prohibition have wines and spirits looked as alluring as on the shelves of Ferrara's new liquor store, adjoining Little Italy's legendary bakery and cafe. What Morsa has done to the merchandising of liquor is to make the product the interior design. Bottles are stored in tall, naturally finished wood bins, reminiscent of wine cellar racks or shipping crates, that snake their way across the spacious tile floor. Customers who enter its maze come upon such visual delights as a tree in a tub, a skylight, a bright green HVAC duct overhead that traces the circulation path, and occasionally, a glimpse of themselves in mirrored reveals set into the cabinetry. Morsa's display technique is rationalized to the finest degree, striving to convince customers of the absence of any barrier between them and the merchandise. An all glass facade, tied to existing elevation lines by a modern hollow metal cornice that recalls the Corinthian order, reveals an interior illuminated in the flattering tones of indirect light; come closer, and handsome signage in white serif typeface on a black field distinguishes wines and liquors into specific categories; come still closer, and black and white labels in the same graphic standard as before proclaim Ferrara's competitive prices. The entire presentation is designed to be read with such speed that customers on foot and in cars scarcely realize it is the interior design as much as the liquor itself that drew them in.



Jan Staller

Morsa/Centro di Disegno

"Our lighting dresses a room," says Antonio Morello. "Their designs are self-evident, informal, and fun," says partner Donato Savoie. So saying, Morsa recently opened its own lighting store at 182 Hester St., New York City, to offer its Morsa-designed or Morsa-commissioned lighting fixtures, produced by

Italian manufacturers for Morsa's exclusive American distribution. (Other products available: traditional Sardinian rugs, decorative cork mats, modern furniture pieces, and a plastic Morsa attache case.) The store is humble in origin; a former Chinese laundry with basement space became a compact three-level store, two display levels and a basement office, fronted by an all glass facade. The lighting products, emphasizing a range of modern material technologies, structural principles, and light dispersing lenses and diffusers, are a bravura performance in imaginative design at surprisingly reasonable prices. Packed KD wherever possible to be carried home, they are intended to be "companions to modern architecture." In Savoie's words, "They explain themselves."

EIGHT PROJECTS

continuous ribbon of glass wrapped around a street corner, are the essence of Morsa's dazzling yet conceptually uncomplicated design. Such details as the streamlined black enameled base and cornice, separated by the glass and a corner column, mirrored wall panels set against exposed brick, tile floor, wood tables and chairs, counter cabinetry, and assorted architectural fragments and potted plants, lend scale and texture without adding visual weight to this seemingly floating composition. Form and color are provided by the patrons at their tables—and the pastries and cappuccino machines, of course, enshrined in glass and brass. All this under a flood of sunshine by day, or track and down lighting by night, that gives Primavera ("Spring" in Italian) the lively, contemporary air of flowers forced into sudden bloom.

Primavera

The human comedy on parade is the spectacle seen each day from the windows at the Primavera cafe. These windows, which could be regarded as one



The client often has vague ideas about how to achieve a desired mood. If necessary, we develop a total marketing and design concept for him."

To develop given spaces in buildings whose existing conditions are obscured by time, Morsa prepares a thorough engineering survey and a strategy that seeks to exploit given possibilities. "We save and salvage as much existing quality as we can find," Savoie explains. "Though it is difficult to find craftsmen who can carry out our details, we find the right people and call on them again and again."

Having the right people has enabled Morsa to conceive and construct a wide range of forms in cabinetry, ceiling and wall treatments, and store fronts, often incorporating traditional materials like old doors, pressed tin, and corbel stones rescued from demolition, alongside more modern materials like all glass wall systems, track lighting, and Bertioia chairs. Having the right people also enabled Morsa to give clients high quality facilities that blend well with their surroundings. All are successful financial enterprises—a fact not missed by the business community.

Morsa has even become its own client on one occasion. Morsa's shop, Centro di Disegno, is a showcase for lighting fixtures designed by Morsa or by artists, industrial designers, and architects Morsa commissions. The interior is simplicity itself: all glass facade and three-tiered floor/display counter filled with an assortment of highly imaginative luminaires. Of this already successful venture Savoie still asserts, "Retailing is a sideline. We're architects first of all."

The architect's life has been fruitful. Each new Morsa project has had an uncanny ability to attract more clients, so that the firm's current portfolio takes it far from its "cradle" in Little Italy. Yet there are perils to success. As Morello confides, "Owners of our projects often hesitate to pass our name along. Why help the competition?"

Perchè non?

ROGER YEE

Chairs: Thonet, Knoll. Tables: Installed Systems from original designs by Morsa. Lighting: Morsa, Halo, Times Square. Floor tile: Hastings, American Olean (La Colombe d'Or, La Griglia). Marble: Colonna. Glazing systems: PPG. Pressed tin ceiling: Universal Ceiling. Cappuccino machines: Cimbali (Italy) through Ammirati.



The Second Standard AIA/ASID

Even before the American Society of Interior Designers was officially in existence, Norman DeHaan, FASID, AIA, and Richard W. Jones, FASID, first suggested to the American Institute of Architects that the organization work with ASID in establishing universally recognized contract documents for interior design.

Whereas the first basic AIA/ASID contract document—the Standard Form of Agreement for Interior Design Services (published in our February issue)—involves chiefly the owner and the designer or architect, the second basic document involves an important third party as well, the primary contractor who furnishes and installs the furniture, furnishings, and equipment, and who is usually what we call a dealer. In this document, therefore, one can appreciate the fact that the Joint AIA/ASID Committee on Interior Design includes not only representatives of the design professions—unaffiliated interior designers as well as members of AIA and ASID—but also representatives of the industry speaking for BIFMA (Business and Institutional Furniture Manufacturers Association); for NCFCA (National Congress of Floor Covering Associations); and for CFC (Contract Furnishings Council).

Melvin Levin, the CFC's member on the Joint Committee, who is the founder/president of Business Equipment Corporation, one of the largest contract dealers in the northeast (located in Boston), was from the beginning assiduous in gathering input from CFC members and articulating their concerns. In a speech at the Chicago Merchandise Mart's NEOCON of 1975, he emphasized the need to itemize each project's special conditions in the contract. Thus, in early discussions, the Committee worked on the assumption that there would be a Document for General Conditions and another for Special Conditions. But as the CFC's checklist was studied, most of its items were incorporated into the General Conditions Document.

As a result, the General Conditions Document excerpted here is a long one (like the Standard Agreement for Interior Design Services pub-

A271, GENERAL CONDITIONS OF THE CONTRACT

ARTICLE 1 CONTRACT DOCUMENTS

1.1 DEFINITIONS

1.1.1 THE CONTRACT DOCUMENTS The Contract Documents consist of the Owner-Contractor Agreement, the Conditions of the Contract (General, Supplementary and other Conditions), the Drawings, the Schedules and Specifications, and all Addenda issued prior to and all Modifications issued after execution of the Contract. A Modification is (1) a written amendment to the Contract signed by both parties, (2) a Change Order, (3) a written interpretation issued by the Architect pursuant to Subparagraph 2.2.9, or (4) a written order for a minor change in the Work issued by the Architect pursuant to Paragraph 13.4. The Contract Documents do not include Bidding Documents such as the Advertisement or Invitation to Bid, the Instructions to Bidders, sample forms, the Contractor's Bid or portions of Addenda relating to any of these, or any other documents, unless specifically enumerated in the Owner-Contractor Agreement.

1.1.2 THE CONTRACT The Contract Documents form the Contract for Furniture, Furnishings and Equipment. This Contract represents the entire and integrated agreement between the parties hereto and supersedes all prior negotiations, representations, or agreements, either written or oral. The Contract may be amended or modified only by a Modification as defined in Subparagraph 1.1.1. The Contract Documents shall not be construed to create any contractual relationship of any kind between the Architect and the Contractor, but the Architect shall be entitled to performance of obligations intended for his benefit, and to

enforcement thereof. Nothing contained in the Contract Documents shall create any contractual relationship between the Owner or the Architect and any Subcontractor.

1.1.3 THE WORK The Work comprises the completed services, furniture, furnishings and equipment required by the Contract Documents and includes all materials and labor incorporated or to be incorporated therein. The Work does not include work by others as provided in Article 6 such as interior construction or furniture, furnishings and equipment performed or provided by the Owner or under one or more separate contracts.

1.1.4 THE PROJECT The Project is the total furniture, furnishings and equipment and interior construction of which the Work performed under the Contract Documents may be the whole or a part.

1.2 EXECUTION, CORRELATION AND INTENT

1.2.1 The Contract Documents shall be signed in not less than triplicate by the Owner and Contractor. If either the Owner or the Contractor or both do not sign the Conditions of the Contract, Drawings, Schedules, Specifications, or any of the other Contract Documents, the Architect shall identify such Documents.

1.2.2 By executing the Contract, the Contractor represents that he has visited the Project premises or, if not yet constructed, has reviewed the documents pertaining thereto, has familiarized himself with the local conditions existing at the time of execution of the Contract under which the Work is to be performed, and has correlated his observations with the requirements of the Contract Documents.

1.2.3 The intent of the Contract Documents is to

include all items necessary for the proper execution and completion of the Work. The Contract Documents are complementary, and what is required by any one shall be as binding as if required by all. Work not covered in the Contract Documents will not be required unless it is consistent therewith and is reasonably inferable therefrom as being necessary to produce the intended results. Words and abbreviations which have well-known technical or trade meanings are used in the Contract Documents in accordance with such recognized meanings.

1.2.4 The organization of the Specifications into divisions, sections and articles, and the arrangement of Drawings and Schedules shall not control the Contractor in dividing the Work among Subcontractors or in establishing the extent of Work to be performed by any trade.

1.3 OWNERSHIP AND USE OF DOCUMENTS

1.3.1 All Drawings, Schedules, Specifications and copies thereof furnished by the Architect are and shall remain the Architect's property. They are to be used only with respect to this Project and are not to be used on any other project. With the exception of one contract set for each party to the Contract, such documents are to be returned or suitably accounted for to the Architect on request at the completion of the Work. Submission or distribution to meet official regulatory requirements or for other purposes in connection with the Project is not to be construed as publication in derogation of the Architect's common law copyright or other reserved rights.

ARTICLE 2 ARCHITECT

2.1 DEFINITION

2.1.1 The Architect is the person lawfully licensed to practice architecture, or an entity lawfully practicing architecture, identified as such in the

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Document for Interior Design

*"It's super, it answers everybody's problems, it's fair—fair and honest."
—Melvin Levin*

Melvin Levin, founder and president of Business Equipment Corporation (of Boston), represented the Contract Furnishings Council (CFC)—one of the industry groups cooperating with the design professions—on the original joint AIA/ASID Committee on Interior Design. As dealers, CFC members made important contributions to Document A271.



lished in our February issue). But that, indeed, is part of its excellence. Distilling the knowledge and practice of the last four decades of interior design contracting, it spells everything out and defines all its terms. Which is why Mr. Levin's appraisal is: "I think it's super. It answers everybody's problems. It's fair—fair and honest." The document itself is worth more than any comment one could make on it, which is why the first 10 of its 15 Articles are reproduced here. (Omitted are: Article 11, Protection of Persons and Property; Article 12, Insurance; Article 13, Changes in the Work; Article 14, Uncovering and Protection of Work; Article 15, Termination of the Contract.) AIA Document A 271 is identical to its ASID counterpart except that it defines and uses the term "Architect" where the ASID Document defines and uses the term "Interior Designer."

The Joint AIA/ASID Committee expects to issue additional related documents, including a Contractor/Subcontractor Agreement, and Purchase Order Form. The first two documents are already for sale at AIA and ASID headquarters for members of the respective organizations. We have published the AIA versions of both simply because they were available sooner than the ASID versions.

Alan B. Stover, AIA, Chief of the AIA's Documents Division, warns prospective users to have an attorney modify each Document to suit the particular conditions of each project, possibly reserving special provisions for a Supplementary Conditions Document, and to make sure that they are working with the current version of these periodically revised documents.

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Owner-Contractor Agreement, and is referred to throughout the Contract Documents as if singular in number and masculine in gender. The term Architect means the Architect or his authorized representative.

2.2 ADMINISTRATION OF THE CONTRACT

2.2.1 The Architect will provide administration of the Contract as hereinafter described.

2.2.2 The Architect will be the Owner's representative during the performance of the Work and until final payment is due. The Architect will advise and consult with the Owner. The Owner's instructions to the Contractor shall be forwarded through the Architect. The Architect will have authority to act on behalf of the Owner only to the extent provided in the Contract Documents, unless otherwise modified by written instrument in accordance with Subparagraph 2.2.20

2.2.3 The Architect will assist the Owner in coordinating the schedules for delivery and installation of the Work, but will not be responsible for any malfeasance, neglect or failure of the Contractor or any supplier to meet their schedules for completion or to perform their respective duties and responsibilities.

2.2.4 The Architect will visit the Project premises as he deems necessary to become generally familiar with the progress and quality of the Work and to determine in general if the Work is proceeding in accordance with the Contract Documents. However, the Architect will not be required to make exhaustive or continuous inspections at the Project premises to check the quality or quantity of the Work. On the basis of such observations as an architect, he will keep the Owner informed of the progress and quality of the Work and will endeavor to guard the Owner against defects and deficiencies in the Work of the Contractor.

2.2.5 The Architect will not have control or charge of and will not be responsible for the means, methods, techniques, sequences or procedures of construction, fabrication, procurement, shipment, delivery or installation, or for safety precautions and programs in connection with the Work, for the acts or omissions of the Contractor, Subcontractors, suppliers, or any other persons performing any of the Work, or for the failure of any of them to carry out the Work in accordance with the Contract Documents.

2.2.6 The Architect will determine the amounts owing to the Contractor based on the Architect's observations at the Project premises and on evaluations of the Contractor's Applications for Payment, and will issue Certificates for Payment in such amounts, as provided in Paragraph 10.3.

2.2.7 Unless otherwise provided, the Architect's duties shall not extend to the receipt, inspection and acceptance on behalf of the Owner of furniture, furnishings and equipment at the time of their delivery to the premises and installation. The Architect is not authorized to reject nonconforming Work, sign Change Orders on behalf of the Owner, stop the Work, or terminate the Contract on behalf of the Owner.

2.2.8 The Architect will be the interpreter of the requirements of the Contract Documents and the judge of the performance thereunder by both the Owner and Contractor.

2.2.9 The Architect will render interpretations necessary for the proper execution or progress of the Work, with reasonable promptness and in accordance with any time limit agreed upon. Either party to the Contract may make written request to the Architect for such interpretations.

2.2.10 Claims, disputes and other matters in question between the Contractor and the Owner relat-

ing to the execution or progress of the Work or the interpretation of the Contract Documents shall be referred initially to the Architect for decision which he will render in writing within a reasonable time.

2.2.11 All interpretations and decisions of the Architect shall be consistent with the intent of and reasonably inferable from the Contract Documents and will be in written or graphic form. In his capacity as interpreter and judge, he will endeavor to secure faithful performance by both the Owner and the Contractor, will not show partiality to either, and will not be liable for the result of any interpretation or decision rendered in good faith in such capacity.

2.2.12 The Architect's decisions in matters relating to aesthetics shall be final if consistent with the intent of the Contract Documents.

2.2.13 Any claim, dispute or other matter in question between the Contractor and the Owner which has been referred to the Architect, except those relating to aesthetic effect as provided in Subparagraph 2.2.12 and except those which have been waived by the making or acceptance of final payment as provided in Subparagraphs 10.8.4 and 10.8.5, shall be subject to arbitration upon the written demand of either party. However, no demand for arbitration of any such claim, dispute or other matter may be made until the earlier of (1) the date on which the Architect has rendered a written decision, or (2) the tenth day after the parties have presented their evidence to the Architect or have been given a reasonable opportunity to do so, if the Architect has not rendered a written decision by that date. When such a written decision of the Architect states (1) that the decision is final but subject to appeal, and (2) that any demand for arbitration of a claim, dispute or other matter covered by such decision must be made within thirty

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days after the date on which the party making the demand receives the written decision; failure to demand arbitration within said thirty days' period will result in the Architect's decision becoming final and binding upon the Owner and the Contractor. If the Architect renders a decision after arbitration proceedings have been initiated, such decision may be entered as evidence but will not supersede any arbitration proceedings unless the decision is acceptable to all parties concerned.

2.2.14 The Architect will review the final placement of all items and inspect for damage, quality, assembly and function in order to determine that all furniture, furnishings and equipment are delivered and installed in accordance with the Contract Documents.

2.2.15 The Architect will recommend to the Owner rejection of Work which does not conform to the Contract Documents. Whenever, in his opinion, it is necessary or advisable for the implementation of the intent of the Contract Documents, he will have authority to require special inspection or testing of the Work in accordance with Subparagraph 8.7.2 whether or not such Work be then fabricated, installed or completed. However, neither the Architect's authority to act under this Subparagraph 2.2.15, nor any decision made by him in good faith either to exercise or not to exercise such authority, shall give rise to any duty or responsibility of the Architect to the Contractor, any Subcontractor, any of their agents or employees, or any other person performing any of the Work.

2.2.16 The Architect will review and approve or take other appropriate action upon the Contractor's submittals such as Shop Drawings, Product Data and Samples, but only for conformance with the design concept of the Work and with the information given in the Contract Documents. Such action shall be taken with reasonable promptness so as to cause no delay. The Architect's approval of a specific item shall not constitute approval of an assembly of which the item is a component, and the Architect's approval of a Sample or Samples shall not constitute an approval of that item as delivered or installed if not in conformance with such approved Samples.

2.2.17 The Architect will prepare Change Orders in accordance with Article 13, and will have authority to order minor changes in the Work as provided in Paragraph 13.4.

2.2.18 The Architect will conduct inspections to determine the Dates of Substantial Completion and final completion, will receive and forward to the Owner for the Owner's review written warranties and related documents required by the Contract Documents and assembled by the Contractor, and will issue a final Certificate for Payment upon compliance with Paragraph 10.8.

2.2.19 If the Owner and the Architect agree, the Architect will provide one or more Project Representatives to assist the Architect in carrying out his responsibilities at the Project premises. The duties, responsibilities and limitations of authority any such Project Representative shall be set forth in an exhibit to be incorporated in the Contract Documents.

2.2.20 The duties, responsibilities and limitations of authority of the Architect as set forth in the Contract Documents will not be modified or extended without written consent of the Owner, the Contractor and the Architect.

2.2.21 In case of the termination of the employment of the Architect, the Owner shall appoint an architect against whom the Contractor makes no reasonable objection whose status under the Contract Documents shall be that of the former architect. Any dispute in connection with such appointment shall be subject to arbitration.

ARTICLE 3 OWNER

3.1 DEFINITION

3.1.1 The Owner is the person or entity identified as such in the Owner-Contractor Agreement and is referred to throughout the Contract Documents as if singular in number and masculine in gender. The term Owner means the Owner or his authorized representative.

3.2 INFORMATION REQUIRED OF THE OWNER

3.2.1 The Owner shall furnish all drawings describing the physical characteristics of the Project premises, and shall indicate work areas which the Contractor may utilize.

3.2.2 Unless otherwise provided in the Contract Documents, the Contractor will be furnished, free of charge, three copies of Drawings, Schedules and Specifications for the execution of the Work.

3.2.3 The Owner shall, at the request of the Contractor, at the time of execution of the Owner-Contractor Agreement, furnish to the Contractor reasonable evidence that he has made financial arrangements to fulfill his obligations under the Contract. Unless such reasonable evidence is furnished, the Contractor is not required to execute the Owner-Contractor agreement or to commence the Work.

3.2.4 Information or services under the Owner's control shall be furnished by the Owner with reasonable promptness to avoid delay in the orderly progress of the Work.

3.2.5 The Owner shall forward all instructions to the Contractor through the Architect.

3.3 SERVICES REQUIRED OF THE OWNER

3.3.1 Unless otherwise provided in the Contract Documents, the Owner shall provide:

- 1 access to the premises to the Contractor at reasonable times as the Project will require;
- 2 suitable space for the receipt, inspection and storage of materials, furniture, furnishings and equipment;
- 3 temporary utilities and facilities on the premises and vertical transportation necessary for the progress and execution of the Work.

3.3.2 Except as provided in Subparagraph 4.6.2, the Owner shall secure and pay for necessary approvals, easements, assessments and charges required for the construction, use or occupancy of permanent structures or for permanent changes in existing facilities.

3.3.3 The foregoing are in addition to other duties and responsibilities of the Owner enumerated herein and especially those in respect to Work by Owner or by Separate Contractors, Installation, Payments and Completion, and Insurance in Articles 6, 7, 10 and 12 respectively.

3.4 OWNER'S RIGHT TO DEMAND ASSURANCES

3.4.1 If reasonable grounds for insecurity arise, the Owner may at any time and from time to time require written evidence that the Contractor can fulfill his obligations under the Contract. Failure of the Contractor to provide adequate assurances within a reasonable time shall entitle the Owner to stop the Work, carry out the Work or terminate the Contract.

3.5 OWNER'S RIGHT TO STOP WORK

3.5.1 If the Contractor fails to provide assurances as provided in Paragraph 3.4 or to correct defective Work as required by Paragraph 14.2, or persistently fails to carry out the Work in accordance with the Contract Documents, the Owner, by a written order signed personally or by an agent specifically so empowered by the Owner in writing, may order the Contractor to stop the Work, or any portion thereof, until the cause for such order has been eliminated; however, this right of the Owner to stop the Work shall not give rise to any duty on the part of the Owner to exercise this right for the benefit of the Contractor or any other person or entity, except to the extent required by Subparagraph 6.1.3.

3.6 OWNER'S RIGHT TO CARRY OUT THE WORK

3.6.1 If the Contractor fails to provide assurances as provided in Paragraph 3.4 or defaults or neglects to carry out the Work in accordance with the Contract Documents and fails within seven days after receipt of written notice from the Owner to commence and continue correction of such default or neglect with diligence and promptness, the Owner may, after seven days following receipt by the Contractor of an additional written notice and without prejudice to any other remedy he may have, make good such deficiencies. In such case an appropriate Change Order shall be issued deducting from the payments then or thereafter due the Contractor the cost of correcting such deficiencies, including compensation for the Architect's additional services made necessary by such default, neglect or failure. Such action by the Owner and the amount charged to the Contractor are both subject to the prior approval of the Architect. If the payments then or thereafter due the Contractor are not sufficient to cover such amount, the Contractor shall pay the difference to the Owner.

ARTICLE 4 CONTRACTOR

4.1 DEFINITION

4.1.1 The Contractor is the person or entity identified as such in the Owner-Contractor Agreement and is referred to throughout the Contract Documents as if singular in number and masculine in gender. The term Contractor means the Contractor or his authorized representative.

4.2 REVIEW OF CONTRACT DOCUMENTS AND INSPECTION OF PREMISES

4.2.1 The Contractor shall carefully study and compare the Contract Documents and shall at once report to the Architect any error, inconsistency or omission he may discover. The Contractor shall not be liable to the Owner or the Architect for any damage resulting from any such errors, inconsistencies or omissions in the Contract Documents. The Contractor shall perform no portion of the Work at any time without Contract Documents or, where required, approved Shop Drawings, Product Data or Samples for such portion of the Work.

4.2.2 In addition to the Contractor's representations under Subparagraph 1.2.2, he shall, prior to shipment, delivery and installation, visit and inspect the Project premises in order to confirm the conditions under which the Work is to be performed, verify the stage of completion of the premises and the Project, determine the availability of facilities for access, delivery, transportation and storage, determine the physical restrictions imposed by the Owner, separate contractors, and building trades, and correlate these observations with the requirements of the Contract Documents. The Contractor shall promptly report to the Owner any difficulties ob-

served during such inspection or at any time thereafter, and shall not be responsible for correcting difficulties not reasonably anticipatable at the time of execution of the Contract.

4.3 PROGRESS SCHEDULE

4.3.1 The Contractor, immediately after being awarded the Contract, shall prepare and submit for the Owner's and Architect's information an estimated progress schedule for the Work. The progress schedule shall be related to the entire Project to the extent required by the Contract Documents, and shall provide for expeditious and practicable execution of the Work. The progress schedule shall be revised as required by the conditions at and progress of the Project.

4.3.2 The progress schedule shall indicate the proposed dates of starting and completion of the phases of the Work, within the Contract Time, including dates for fabrication, shipment, delivery and installation. It shall indicate any other critical dates, such as deadlines for selection of colors, finishes, fabrics and materials; for changes, delays or cancellations; commencement of production; and commencement of manufacturers' warranties.

4.3.3 The Contractor shall cooperate with the Owner and the Architect in coordinating the progress schedule with those of the separate contractors and with the needs of the Owner and the Architect. The Contractor shall cooperate in determining mutually acceptable dates and times for delivery, installation and inspection of the Work and use of services and facilities provided to the Contractor, all to be confirmed in writing a reasonable time in advance of such dates and times.

4.4 CASH ALLOWANCES

4.4.1 The Contractor shall include in the Contract Sum all allowances stated in the Contract Documents. Items covered by these allowances shall be supplied for such amounts and by such persons as the Owner may direct, but the Contractor will not be required to employ persons, against whom he makes a reasonable objection.

4.4.2 Whenever the cost is more than or less than the allowance, the Contract Sum shall be adjusted accordingly by Change Order, the amount of which will recognize changes, if any, in handling costs, overhead, profit and other expenses.

4.5 LABOR AND MATERIALS

4.5.1 Unless otherwise provided in the Contract Documents, the Contractor shall provide and pay for all labor, materials, furniture, furnishings and equipment, tools, installation equipment and machinery, transportation, and other facilities and services necessary for the proper execution and completion of the Work, whether temporary or permanent and whether or not incorporated or to be incorporated in the Work.

4.5.2 The Contractor shall pay all sales, consumer, use and other similar taxes for the Work or portions thereof provided by the Contractor which are legally enacted at the time bids are received, whether or not yet effective.

4.6 GOVERNMENTAL AND PRIVATE REGULATIONS

4.6.1 The Contractor shall comply with all laws, ordinances, rules, regulations and lawful orders of any public or private authority bearing on the performance of his Work.

4.6.2 Unless otherwise provided in the Contract Documents, the Contractor shall secure and pay for all permits and governmental fees, licenses and inspections necessary for the proper execution and completion of the Work which are customarily secured after execution of the Contract

and which are legally required at the time the bids are received.

4.6.3 It is not the responsibility of the Contractor to make certain that the Contract Documents are in accordance with applicable laws, statutes, building codes and regulations. If the Contractor observes that any of the Contract Documents are at variance therewith in any respect, he shall promptly notify the Architect in writing, and any necessary changes shall be accomplished by appropriate Modification.

4.6.4 If the Contractor performs any Work knowing it to be contrary to such laws, ordinances, rules and regulations, and without such notice to the Architect, he shall assume full responsibility therefor and shall bear all costs attributable thereto.

4.7 WARRANTY

4.7.1 The Contractor warrants to the Owner and the Architect that all materials, furniture, furnishings and equipment furnished under this Contract will be new unless otherwise specified, and that all Work will be of good quality, free from faults and defects and in conformance with the Contract Documents. All Work not conforming to these requirements, including substitutions not properly approved and authorized, may be considered defective. If required by the Architect, the Contractor shall furnish satisfactory evidence as to the kind and quality of materials and equipment. This warranty is not limited by the provisions of Paragraph 14.2.

4.7.2 No examination or inspection by the Owner or the Architect shall operate as a waiver or exclusion of any express or implied warranty unless so indicated in writing by the Owner.

4.8 SHOP DRAWINGS, PRODUCT DATA AND SAMPLES

4.8.1 Shop Drawings are drawings, diagrams, schedules and other data specially prepared for the Work by the Contractor or any Subcontractor, manufacturer, supplier or distributor to illustrate some portion of the Work.

4.8.2 Product Data are illustrations, standard schedules, performance charts, instructions, brochures, diagrams and other information furnished by the Contractor to illustrate a material, product or system for some portion of the Work.

4.8.3 Samples are physical examples which illustrate materials, equipment or workmanship and establish standards by which the Work will be judged.

4.8.4 The Contractor shall review, approve and submit to the Architect, with reasonable promptness and in such sequence as to cause no delay in the Work or in the work of the Owner or any separate contractor, all Shop Drawings, Product Data and Samples required by the Contract Documents.

4.8.5 By approving and submitting Shop Drawings, Product Data and Samples, the Contractor represents that he has determined and verified all materials, field measurements, and field installation criteria related thereto, and that he has checked and coordinated the information contained within such submittals with the requirements of the Work and of the Contract Documents.

4.8.6 The Contractor shall not be relieved of responsibility for any deviation from the requirements of the Contract Documents by the Architect's approval of Shop Drawings, Product Data or Samples under Subparagraph 2.2.16 unless the Contractor has specifically informed the Architect in writing of such deviation at the time of submission and the Architect has given written approval

to the specific deviation. The Contractor shall not be relieved from responsibility for errors or omissions in the Shop Drawings, Product Data or Samples by the Architect's approval thereof.

4.8.7 The Contractor shall direct specific attention, in writing or on resubmitted Shop Drawings, Product Data or Samples, to revisions other than those requested by the Architect on previous submittals.

4.8.8 No portion of the Work requiring submission of a Shop Drawing, Product Data or Sample shall be commenced until the submittal has been approved by the Architect as provided in Subparagraph 2.2.16. All such portions of the Work shall be in accordance with approved submittals.

4.9 DOCUMENTS AND SAMPLES AT THE PREMISES

4.9.1 The Contractor shall maintain at the Project premises for the Owner one record copy of all Drawings, Schedules, Specifications, Addenda, Change Orders and other Modifications, in good order and marked currently to record all changes made during performance of the Work, and approved Shop Drawings, Product Data and Samples. These shall be available to the Architect and shall be delivered to him for the Owner upon completion of the Work.

4.10 SUPERVISION AND EXECUTION OF THE WORK

4.10.1 The Contractor shall supervise and direct the Work, using his best skill and attention. He shall be solely responsible for all fabrication, shipment, delivery and installation means, methods, techniques, sequences and procedures and for coordinating all portions of the Work under the Contract.

4.10.2 The Contractor shall employ a competent superintendent and necessary assistants who shall be in attendance at the Project premises during the progress of the Work. The superintendent shall represent the Contractor and all communications given to the superintendent shall be as binding as if given to the Contractor. Important communications shall be confirmed in writing. Other communications shall be so confirmed on written request in each case.

4.10.3 The Contractor shall be responsible to the Owner for the acts and omissions of his employees, Subcontractors and their agents and employees, and other persons performing any of the Work under a contract with the Contractor.

4.10.4 The Contractor shall at all times enforce strict discipline and good order among his employees and shall not employ on the Work any unfit person or anyone not skilled in the task assigned to him.

4.11 ACCESS AND USE OF PREMISES

4.11.1 The Contractor shall at all times afford access to the Owner and the Architect to the Work wherever it is in preparation and progress. The Contractor shall provide facilities necessary for such access for the Owner and the Architect to perform their functions under the Contract Documents.

4.11.2 The Contractor shall confine operations at the Project premises to areas permitted by law, ordinances, permits and the Contract Documents and shall not unreasonably encumber the premises with any materials or equipment.

4.11.3 The Contractor at all times shall keep the premises free from accumulation of waste materials or rubbish caused by his operations. At the completion of the Work he shall remove all his waste materials and rubbish from and about the Project as well as all his tools, installation equipment machinery and surplus materials.

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4.11.4 If the Contractor fails to clean up at the completion of the Work, the Owner may do so as provided in Paragraph 3.6 and the cost thereof shall be charged to the Contractor.

4.12 COMMUNICATIONS

4.12.1 The Contractor shall forward all communications to the Owner through the Architect.

4.13 ROYALTIES AND PATENTS

4.13.1 The Contractor shall pay all royalties and license fees. He shall defend all suits or claims for infringement of any patent rights and shall save the Owner harmless from loss on account thereof, except that the Owner shall be responsible for all such defense and loss when a particular design, process or the product of a particular manufacturer or manufacturers is specified, but if the Contractor has reason to believe that the design, process or product specified is an infringement of a patent, he shall be responsible for such loss unless he promptly gives such information to the Architect.

4.14 INDEMNIFICATION

4.14.1 To the fullest extent permitted by law, the Contractor shall indemnify and hold harmless the Owner and the Architect and their agents and employees from and against all claims, damages, losses and expenses, including but not limited to attorneys' fees, arising out of or resulting from the performance of the Work, provided that any such claim, damage, loss or expense (1) is attributable to bodily injury, sickness, disease or death or to injury to or destruction of tangible property (other than the Work itself) including the loss of use resulting therefrom, and (2) is caused in whole or in part by any negligent act or omission of the Contractor, any Subcontractor, anyone directly or indirectly employed by any of them or anyone for whose acts any of them may be liable, regardless of whether or not it is caused in part by a party indemnified hereunder. Such obligation shall not be construed to negate, abridge, or otherwise reduce any other right or obligation of indemnity which would otherwise exist as to any party or person described in this Paragraph 4.14.

4.14.2 In any and all claims against the Owner or the Architect or any of their agents or employees by any employee of the Contractor, any Subcontractor, anyone directly or indirectly employed by any of them or anyone for whose acts any of them may be liable, the indemnification obligation under this Paragraph 4.14 shall not be limited in any way by any limitation on the amount or type of damages, compensation or benefits payable by or for the Contractor or any Subcontractor under workers' or workmen's compensation acts, disability benefit acts or other employee benefit acts.

4.14.3 The obligations of the Contractor under this Paragraph 4.14 shall not extend to the liability of the Architect, his agents or employees, arising out of (1) the preparation or approval of Drawings, opinions, reports, Change Orders, designs, Schedules or Specifications, or (2) the giving of directions or instructions by the Architect, his agents or employees provided such directions or instructions are the primary cause of the injury or damage.

ARTICLE 5 SUBCONTRACTORS

5.1 DEFINITION

5.1.1 A Subcontractor is a person or entity who has a contract, purchase order or work author-

ization with the Contractor to perform any Work at the Project premises, or to fabricate, ship, deliver or install any Work for the Project. The term Subcontractor does not include any separate contractor or his subcontractors. The term Subcontractor is referred to throughout the Contract Documents as if singular in number and masculine in gender and means a Subcontractor or his authorized representative.

5.2 AWARD OF SUBCONTRACTS AND OTHER CONTRACTS FOR PORTIONS OF THE WORK

5.2.1 Unless otherwise required by the Contract Documents or the Bidding Documents, the Contractor, as soon as practicable after the award of the Contract, shall furnish to the Owner and the Architect in writing the names of the persons or entities (including those who are to furnish materials or equipment fabricated to a special design) proposed for each of the principal portions of the Work. The Architect will promptly reply to the Contractor in writing stating whether or not the Owner or the Architect, after due investigation, has reasonable objection to any such proposed person or entity. Failure of the Owner or Architect to reply promptly shall constitute notice of no reasonable objection.

5.2.2 The Contractor shall not contract with any such proposed person or entity to whom the Owner or the Architect has made reasonable objection under the provisions of Subparagraph 5.2.1. The Contractor shall not be required to contract with anyone to whom he has a reasonable objection.

5.2.3 If the Owner or the Architect has reasonable objection to any such proposed person or entity, the Contractor shall submit a substitute to whom the Owner or the Architect has no reasonable objection, and the Contract Sum shall be increased or decreased by the difference in cost occasioned by such substitution and an appropriate Change Order shall be issued; however, no increase in the Contract Sum shall be allowed for any such substitution unless the Contractor has acted promptly and responsively in submitting names as required by Subparagraph 5.2.1.

5.2.4 The Contractor shall make no substitution for any Subcontractor, person or entity previously selected if the Owner or Architect makes reasonable objection to such substitution.

5.3 SUBCONTRACTUAL RELATIONS

5.3.1 By an appropriate written agreement, the Contractor shall require each Subcontractor performing Work at the Project premises, to the extent of the Work to be performed by the Subcontractor, to be bound to the Contractor by the terms of the Contract Documents, assuming toward the Contractor all the obligations and responsibilities which the Contractor has assumed toward the Owner and the Architect. Said agreement shall allow to the Subcontractor, unless specifically provided otherwise, the benefits of all rights, remedies and redress against the Contractor that the Contractor has against the Owner. The Contractor shall make available to each proposed Subcontractor, prior to the execution of the Subcontract, copies of the Contract Documents to which the Subcontractor will be bound by this Paragraph 5.3, and identify to the Subcontractor any terms and conditions of the proposed Subcontract which may be at variance with the Contract Documents.

ARTICLE 6 WORK BY OWNER OR BY SEPARATE CONTRACTORS

6.1 OWNER'S RIGHT TO PERFORM WORK AND TO AWARD SEPARATE CONTRACTS

6.1.1 The Owner reserves the right to perform work related to the Project with his own forces, and to award separate contracts in connection with other portions of the Project or other work at the Project premises under these or similar Conditions of the Contract. If the Contractor claims that delay or additional cost is involved because of such action by the Owner, he shall make such claim as provided elsewhere in the Contract Documents.

6.1.2 When separate contracts are awarded for different portions of the Project or other work at the Project premises, the term Contractor in the Contract Documents in each case shall mean the Contractor who executes each separate Owner-Contractor Agreement.

6.1.3 The Owner will provide for the coordination of the work of his own forces and of each separate contractor with the Work of the Contractor, who shall cooperate therewith as provided in Paragraph 6.2.

6.2 MUTUAL RESPONSIBILITY

6.2.1 The Contractor shall afford the Owner and separate contractors reasonable opportunity for the introduction and storage of their materials and equipment and the execution of their work, and shall connect and coordinate his Work with theirs as required by the Contract Documents.

6.2.2 If any part of the Contractor's Work depends for proper execution or results upon the work of the Owner or any separate contractor, the Contractor shall prior to proceeding with the Work, promptly report to the Architect any apparent discrepancies or defects in such other work that render it unsuitable for such proper execution and results. Failure of the Contractor so to report shall constitute an acceptance of the Owner's or separate contractor's work as fit and proper to receive his Work, except as to defects which may subsequently become apparent in such work by others.

6.2.3 Any costs caused by defective or ill-timed work shall be borne by the party responsible therefor.

6.2.4 Should the Contractor wrongfully cause damage to the work or property of the Owner, or to other work at the Project premises, the Contractor shall promptly remedy such damage as provided in Subparagraph 11.2.5.

6.2.5 Should the Contractor wrongfully cause damage to the work or property of any separate contractor, the Contractor shall upon due notice promptly attempt to settle with such other contractor by agreement, or otherwise to resolve the dispute. If such separate contractor sues or initiates an arbitration proceeding against the Owner on account of any damage alleged to have been caused by the Contractor, the Owner shall notify the Contractor who shall defend such proceedings at the Owner's expense, and if any judgment or award against the Owner arises therefrom the Contractor shall pay or satisfy it and shall reimburse the Owner for all attorneys' fees and court or arbitration costs which the Owner has incurred.

ARTICLE 7 INSTALLATION

7.1 WORKING HOURS AND OVERTIME WORK

7.1.1 Unless otherwise provided in the Contract Documents, installation shall be performed during normal working hours prevailing at the location of the Project.

7.1.2 The Contractor shall be reimbursed by the Owner for expenses of overtime work requiring

higher than regular rates if such overtime work is performed at the Owner's or Architect's direction and is not attributable to the Contractor's failure to maintain the progress of the Work under the provisions of Article 9, consistent with the mutually agreed progress schedule provided under Paragraph 4.3.

7.2 DELIVERY AND STAGING FACILITIES

7.2.1 The Owner shall be responsible for making adequate facilities available for the delivery, unloading, staging and storage of furniture, furnishings and equipment in accordance with the mutually agreed progress schedule and Paragraph 3.3.

7.2.2. Unless otherwise provided, the Contractor shall select the route to be used within the Project premises from point of delivery to final placement, but he shall not use any route against which the Owner or Architect makes reasonable objection.

7.2.3. The Owner shall be responsible for providing that all delivery and staging facilities and the route used within the Project premises from point of delivery to final placement shall be free of unanticipated obstacles or other trades which might unreasonably impede the Contractor during the delivery and installation of the Work, but shall not be responsible for correcting obstacles which were reasonably anticipatable at the time of execution of the Contract, as provided in Subparagraph 4.2.2.

7.2.4 At the time bids are received, the Contractor shall identify for the Owner any special equipment or services which he may require of the Owner for the proper delivery and installation of the Work.

7.2.5 The Owner shall, within a reasonable time prior to delivery, provide the Contractor with firm schedules for the use of elevators and unloading facilities. Unless otherwise provided, the Owner shall provide and pay for use of elevators and unloading facilities.

7.3 INSPECTION AND ACCEPTANCE OF WORK

7.3.1 The Owner shall inspect the Work upon delivery at mutually agreeable times. Such inspections are for the sole purpose of identifying the materials, furniture, furnishings and equipment and of verifying the quantities thereof in order to provide a basis for payment to the Contractor. Such inspections shall not be construed as final or as constituting acceptance of or taking charge or control over the materials, furniture, furnishings or equipment. If there are any apparent defects, damage, deficiencies or failure to conform to the Contract Documents, the Owner shall promptly notify the Contractor, and the Contractor shall have an opportunity to remedy the same at his own expense within a reasonable time not to exceed the Contract Time.

7.3.2 Notwithstanding any otherwise applicable provision of law or any such inspections or payment on account of materials, furniture, furnishings and equipment delivered, receipt shall not be construed as acceptance of any furniture, furnishings or equipment prior to installation and Substantial Completion unless specifically accepted in writing by the Owner.

7.4 OWNER'S RIGHT TO REVOKE ACCEPTANCE

7.4.1 If any Work which has been previously accepted, specifically or by the making of payment on Substantial Completion, is found to have defects, damage, deficiencies, or fails to conform to the Contract Documents, for any cause not attributable to the Owner, his agents or employees, the Owner may revoke acceptance. Such revocation

shall be made by giving prompt notice of such conditions to the Contractor, and the Contractor shall promptly remedy the same at his own expense.

7.4.2 This Paragraph shall not be construed as a limitation on remedies otherwise available under the Contract Documents or applicable law.

7.5 CUTTING AND PATCHING OF WORK

7.5.1 The Contractor shall be responsible for all cutting, fitting or patching that may be required to complete the Work or to make its several parts fit together properly.

7.5.2 The Contractor shall not damage or endanger any portion of the Work or the work of the Owner or any separate contractors by cutting, patching or otherwise altering any work. The Contractor shall not cut or otherwise alter the work of the Owner or any separate contractor except with the written consent of the Owner and of such separate contractor. The Contractor shall not unreasonably withhold from the Owner or any separate contractor his consent to cutting or otherwise altering the Work.

7.6 LABOR JURISDICTION

7.6.1 The Contractor shall inform himself fully of the conditions relating to delivery, installation and labor under which his Work will be performed. The Contractor shall employ such labor and such means and methods of carrying out his Work as are required by such conditions. The Contractor shall, at the time of execution of the Owner-Contractor Agreement, specify the labor and the means and methods of carrying out the Work which he intends to employ.

7.6.2 If any trade unions other than those previously indicated by the Contractor under Subparagraph 7.6.1, if any, successfully claim jurisdiction over any of the Work, the Owner shall pay the Contractor the difference in cost necessarily incurred above that of using the labor specified by the Contractor under Subparagraph 7.6.1.

7.7 DELAYS

7.7.1 The Owner shall abide by and conform to the agreed critical dates identified in the progress schedule provided under Subparagraph 4.3.2. The Owner shall be responsible for any costs or penalties incurred by the Contractor because of the Owner's failure to fulfill his obligations in accordance with such critical dates.

7.7.2 The Owner shall be responsible for any other costs incurred by the Contractor such as demurrage, warehouse, storage or redelivery charges which are due to the Owner's failure to conform to the mutually agreed progress schedule for the Work, for the Owner's failure to accept delivery or final installation of furniture, furnishings or equipment, or for any other delays for which the Owner is responsible.

7.8 SECURITY

7.8.1 The Owner shall be responsible for providing security against loss or damage for materials, furniture, furnishings and equipment stored at the Project premises between the dates of delivery and final acceptance by the Owner. Arrangements for such security shall be satisfactory to the Contractor.

7.9 PLACEMENT AND ASSEMBLY

7.9.1 If the Owner requires any changes, whether temporary or permanent, in the placement or assembly of furniture, furnishings and equipment from that indicated in the Contract Documents, he shall reimburse the Contractor for any additional costs incurred on account of such changes, and an appropriate Change Order shall be issued in accordance with Article 13.

ARTICLE 8 MISCELLANEOUS PROVISIONS

8.1 GOVERNING LAW

8.1.1 The Contract shall be governed by the law of the place where the Project is located.

8.2 SUCCESSORS AND ASSIGNS

8.2.1 The Owner and the Contractor each binds himself, his partners, successors, assigns and legal representatives to the other party hereto and to the partners, successors, assigns and legal representatives of such other party in respect to all covenants, agreements and obligations contained in the Contract Documents. Neither party to the Contract shall assign the Contract or sublet it as a whole without the written consent of the other, nor shall the Contractor assign any moneys due or to become due to him hereunder, without the previous written consent of the Owner.

8.3 WRITTEN NOTICE

8.3.1 Written notice shall be deemed to have been duly served if delivered in person to the individual or member of the firm or entity or to an officer of the corporation for whom it was intended, or if delivered at or sent by registered or certified mail to the last business address known to him who gives the notice.

8.4 CLAIMS FOR DAMAGES

8.4.1 Should either party to the Contract suffer injury or damage to person or property because of any act or omission of the other party or of any of his employees, agents or others for whose acts he is legally liable, claim shall be made in writing to such other party within a reasonable time after the first observance of such injury or damage.

8.5 SUPPLY BOND, PERFORMANCE BOND AND LABOR AND MATERIAL PAYMENT BOND

8.5.1 The Owner shall have the right to require the Contractor to furnish bonds covering the faithful performance of the Contract and the payment of all obligations arising thereunder if and as required in the Bidding Documents or in the Contract Documents.

8.6 RIGHTS AND REMEDIES

8.6.1 The duties and obligations imposed by the Contract Documents and the rights and remedies available thereunder shall be in addition to and not a limitation of any duties, obligations, rights and remedies otherwise imposed or available by law.

8.6.2 No action or failure to act by the Owner, Architect or Contractor shall constitute a waiver of any right or duty afforded any of them under the Contract, nor shall any such action or failure to act constitute an approval of or acquiescence in any breach thereunder, except as may be specifically agreed in writing.

8.7 TESTS

8.7.1 If the Contract Documents, laws, ordinances, rules, regulations or orders of any public or private authority having jurisdiction require any portion of the Work to be inspected, tested or approved, the Contractor shall give the Architect timely notice of its readiness so the Architect may observe such inspection, testing or approval. The Contractor shall bear all costs of such inspections, tests or approvals conducted by public authorities. Unless otherwise provided, the Owner shall bear all costs of other inspections, tests or approvals.

8.7.2 If the Architect determines that any Work requires special inspection, testing, or approval which

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Subparagraph 8.7.1 does not include, he will, upon written authorization from the Owner, instruct the Contractor to order such special inspection, testing or approval, and the Contractor shall give notice as provided in Subparagraph 8.7.1. If such special inspection or testing reveals a failure of the Work to comply with the requirements of the Contract Documents, the Contractor shall bear all costs thereof, including compensation for the Architect's services made necessary by such failure; otherwise the Owner shall bear such costs, and an appropriate Change Order shall be issued.

8.7.3 Required certificates of inspection, testing or approval shall be secured by the Contractor and promptly delivered by him to the Architect.

8.7.4 If the Architect is to observe the inspections, tests or approvals required by the Contract Documents, he will do so promptly and, where practicable, at the source of supply.

8.8 INTEREST

8.8.1 Payments due and unpaid under the Contract Documents shall bear interest from the date payment is due at such rate as the parties may agree upon in writing or, in the absence thereof, at the legal rate prevailing at the place of the Project.

8.9 ARBITRATION

8.9.1 All claims, disputes and other matters in question between the Contractor and the Owner arising out of, or relating to, the Contract Documents or the breach thereof, except as provided in Subparagraph 2.2.12 with respect to the Architect's decisions on matters relating to aesthetic effect, and except for claims which have been waived by the making or acceptance of final payment as provided by Subparagraphs 10.8.4 and 10.8.5, shall be decided by arbitration in accordance with the Commercial Arbitration Rules of the American Arbitration Association then obtaining unless the parties mutually agree otherwise. No arbitration arising out of or relating to the Contract Documents shall include, by consolidation, joinder or in any other manner, the Architect, his employees or consultants except by written consent containing a specific reference to the Owner-Contractor Agreement and signed by the Architect, the Owner, the Contractor and any other person sought to be joined. No arbitration shall include, by consolidation, joinder or in any other manner, parties other than the Owner, the Contractor and any other persons substantially involved in a common question of fact or law, whose presence is required if complete relief is to be accorded in the arbitration. No person other than the Owner or Contractor shall be included as an original third party or additional third party to an arbitration whose interest or responsibility is insubstantial. Any consent to arbitration involving an additional person or persons shall not constitute consent to arbitration of any dispute not described therein or with any person not named or described therein. The foregoing agreement to arbitrate and any other agreement to arbitrate with an additional person or persons duly consented to by the parties to the Owner-Contractor Agreement shall be specifically enforceable under the prevailing arbitration law. The award rendered by the arbitrators shall be final, and judgment may be entered upon it in accordance with applicable law in any court having jurisdiction thereof.

8.9.2 Notice of the demand for arbitration shall be filed in writing with the other party to the Owner-Contractor Agreement and with the American Ar-

bitration Association, and a copy shall be filed with the Architect. The demand for arbitration shall be made within the time limits specified in Subparagraph 2.2.13 where applicable, and in all other cases within a reasonable time after the claim, dispute or other matter in question has arisen, and in no event shall it be made after the date when institution of legal or equitable proceedings based on such claim, dispute or other matter in question would be barred by the applicable statute of limitations.

8.9.3 Unless otherwise agreed in writing, the Contractor shall carry on the Work and maintain its progress during any arbitration proceedings, and the Owner shall continue to make payments to the Contractor in accordance with the Contract Documents.

ARTICLE 9 TIME

9.1 DEFINITIONS

9.1.1 Unless otherwise provided, the Contract Time is the period of time allotted in the Contract Documents for Substantial Completion of the Work as defined in Subparagraph 9.1.3, including authorized adjustments thereto.

9.1.2 The date of commencement of the Work is the date established in a notice to proceed. If there is no notice to proceed, it shall be the date of the Owner-Contractor Agreement or such other date as may be established therein.

9.1.3 The Date of Substantial Completion of the Work or designated portion thereof is the Date certified by the Architect when the Work is sufficiently complete, in accordance with the Contract Documents, so the Owner can occupy or utilize the Work or designated portion thereof for the use for which it is intended.

9.1.4 The term day as used in the Contract Documents shall mean calendar day unless otherwise specifically designated.

9.2 PROGRESS AND COMPLETION

9.2.1 All time limits stated in the Contract Documents are of the essence of the Contract.

9.2.2 The Contractor shall begin the Work on the date of commencement as defined in Subparagraph 9.1.2. He shall carry the Work forward expeditiously with adequate forces and shall achieve Substantial Completion within the Contract Time.

9.3 DELAYS AND EXTENSIONS OF TIME

9.3.1 If the Contractor is delayed at any time in the progress of the Work by any act or neglect of the Owner or the Architect, or by any employee of either, or by any separate contractor employed by the Owner, or by changes ordered in the Work, or by labor disputes, fire, unusual delay in transportation, adverse weather conditions not reasonably anticipatable, unavoidable casualties, or any causes beyond the Contractor's control, or by delay authorized by the Owner pending arbitration, or by any other cause which the Architect determines may justify the delay, then the Contract Time shall be extended by Change Order for such reasonable time as the Architect may determine.

9.3.2 Any claim for extension of time shall be made in writing to the Architect not more than twenty days after the commencement of the delay; otherwise it shall be waived. In the case of a continuing delay only one claim is necessary. The Contractor shall provide an estimate of the probable effect of such delay on the progress of the Work.

9.3.3 If no agreement is made stating the dates upon which interpretations as provided in Subparagraph 2.2.9 shall be furnished, then no claim

for delay shall be allowed on account of failure to furnish such interpretations until fifteen days after written request is made for them, and not then unless such claim is reasonable.

9.3.4 This Paragraph 9.3 does not exclude the recovery of damages for delay by either party under other provisions of the Contract Documents.

ARTICLE 10 PAYMENTS AND COMPLETION

10.1 CONTRACT SUM

10.1.1 The Contract Sum is stated in the Owner-Contractor Agreement and, including authorized adjustments thereto, is the total amount payable by the Owner to the Contractor for the performance of the Work under the Contract Documents.

10.2 APPLICATIONS FOR PAYMENT

10.2.1 At least ten days before the date of each progress payment established in the Owner-Contractor Agreement, the Contractor shall submit to the Architect an itemized Application for Payment, notarized if required, supported by such data substantiating the Contractor's right to payment as the Owner or the Architect may require, and reflecting retainage, if any, as provided elsewhere in the Contract Documents.

10.2.2 Unless otherwise provided in the Contract Documents, payments will be made on account of materials, furniture, furnishings and equipment not incorporated in the Work or installed but delivered and suitably stored at the Project premises and, if approved in advance by the Owner, payments may similarly be made for materials, furniture, furnishings or equipment suitably stored at some other location agreed upon in writing. Payments for materials or equipment stored on or off the Project premises shall be conditioned upon submission by the Contractor of bills of sale or such other procedures satisfactory to the Owner to establish the Owner's title to such materials, furniture, furnishings or equipment or otherwise protect the Owner's interest, including applicable insurance and transportation to the Project premises for such materials, furniture, furnishings and equipment stored off the premises.

10.2.3 The Contractor warrants that title to all Work, materials, furniture, furnishings and equipment covered by an Application for Payment will pass to the Owner either on installation or upon the receipt of payment by the Contractor, whichever occurs first, free and clear of all liens, claims, security interests or encumbrances, hereinafter referred to in this Article 10 as "liens"; and that no Work, materials, furniture, furnishings or equipment covered by an Application for Payment will have been acquired by the Contractor, or by any other person performing Work on the Premises or furnishing materials, furniture, furnishings and equipment for the Project, subject to an agreement under which an interest thereon is retained by the seller or otherwise imposed by the Contractor or such other person.

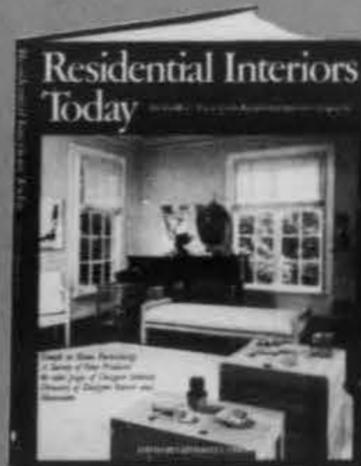
10.3 CERTIFICATES FOR PAYMENT

10.3.1 The Architect will, within seven days after the receipt of the Contractor's Application for Payment, either issue a Certificate for Payment to the Owner, with a copy to the Contractor, for such amount as the Architect determines is properly due, or notify the Contractor in writing his reasons for withholding a Certificate as provided in Subparagraph 10.5.1.

10.3.2 The issuance of a Certificate for Payment will constitute a representation by the Architect to the Owner, based on his observations at the Project premises as provided in Subparagraph 2.2.4

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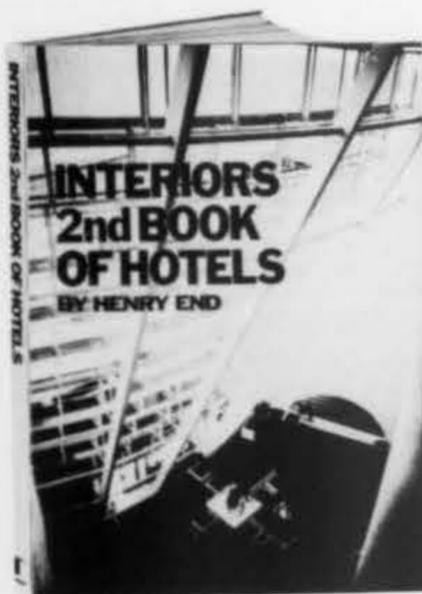


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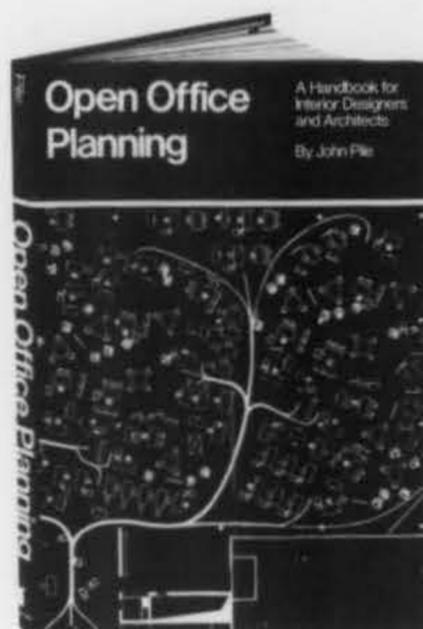
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and the data comprising the Application for Payment, that the Work has progressed to the point indicated; that, to the best of his knowledge, information and belief, the quality of the Work is in accordance with the Contract Documents (subject to an evaluation of the Work for conformance with the Contract Documents upon Substantial Completion, to the results of any subsequent tests required by or performed under the Contract Documents, to minor deviations from the Contract Documents correctable prior to completion, and to any specific qualifications stated in his Certificate) and that the Contractor is entitled to payment in the amount certified. However, by issuing a Certificate for Payment, the Architect shall not thereby be deemed to represent that he has made exhaustive or continuous inspections to check the quality or quantity of the Work or that he has reviewed the fabrication, shipment, delivery or installation means, methods, techniques, sequences or procedures, or that he has made any examination to ascertain how or for what purpose the Contractor has used any moneys previously paid on account of the Contract Sum.

10.4 PROGRESS PAYMENTS

10.4.1 After the Architect has issued a Certificate for Payment, the Owner shall make payment in the manner and within the time provided in the Contract Documents.

10.4.2 The Contractor shall promptly pay each Subcontractor performing Work at the Project premises, upon receipt of payment from the Owner, out of the amount paid to the Contractor on account of such Subcontractor's Work, the amount to which said Subcontractor is entitled, reflecting the percentage actually retained, if any, from payments to the Contractor on account of such Subcontractor's Work.

10.4.3 The Architect may, on request and at his discretion, furnish to any Subcontractor performing Work at the Project premises, if practicable, information regarding the percentages of completion or the amounts applied for by the Contractor and the action taken thereon by the Architect on account of Work done by such Subcontractor.

10.4.4 Neither the Owner nor the Architect shall have any obligation to pay or see to the payment of any moneys to any Subcontractor except as may be otherwise required by law.

10.4.5 No Certificate for a progress payment, nor any progress payment, nor any partial or entire use or occupancy of the Project by the Owner, shall constitute an acceptance of Work not in accordance with the Contract Documents.

10.5 PAYMENTS WITHHELD

10.5.1 The Architect may decline to certify payment and may withhold his Certificate in whole or in part, to the extent necessary reasonably to protect the Owner, if in his opinion he is unable to make representations to the Owner as provided in Subparagraph 10.3.2. If the Architect is unable to make representations to the Owner as provided in Subparagraph 10.3.2 and to certify payment in the amount of the Application, he will notify the Contractor as provided in Subparagraph 10.3.1. If the Contractor and the Architect cannot agree on a revised amount, the Architect will promptly issue a Certificate for Payment for the amount for which he is able to make such representations to the Owner. The Architect may also decline to certify payment or, because of subsequent observations, he may nullify the whole or any part of any Certificate for Payment previously issued, to such extent as may be necessary in his opinion to protect the Owner from loss because of:

- .1 defective Work not remedied;
- .2 liens filed or reasonable evidence indicating probable filing of such liens;
- .3 failure of the Contractor to make payments properly to Subcontractors performing Work at the Project premises or for labor, materials, furniture, furnishings or equipment;
- .4 reasonable evidence that the Work cannot be completed for the unpaid balance of the Contract Sum;
- .5 damage to the Owner or another contractor;
- .6 reasonable evidence that the Work will not be completed within the Contract Time, or
- .7 persistent failure to carry out the Work in accordance with the Contract Documents.

10.5.2 When the above grounds in Subparagraph 10.5.1 are removed, payment shall be made for amounts withheld because of them.

10.6 FAILURE OF PAYMENT

10.6.1 If the Architect does not issue a Certificate for Payment, through no fault of the Contractor, within seven days after the receipt of the Contractor's Application for Payment, or if the Owner does not pay the Contractor within seven days after the date established in the Contract Documents any amount certified by the Architect or awarded by arbitration, then the Contractor may, upon seven additional days' written notice to the Owner and the Architect, stop the Work until payment of the amount owing has been received. The Contract Sum shall be increased by the amount of the Contractor's reasonable costs of shut-down, delay and start-up, which shall be effected by appropriate Change Order in accordance with Paragraph 13.3.

10.7 SUBSTANTIAL COMPLETION

10.7.1 When the Contractor considers that the Work, or a designated portion thereof which is acceptable to the Owner, is substantially complete as defined in Subparagraph 9.1.3, the Contractor shall prepare for submission to the Architect a list of items to be completed or corrected. The failure to include any items on such list does not alter the responsibility of the Contractor to complete all Work in accordance with the Contract Documents. When the Architect on the basis of an inspection determines that the Work or a designated portion thereof is substantially complete, he will then prepare a Certificate of Substantial Completion which shall establish the Date of Substantial Completion, shall state the responsibilities of the Owner and the Contractor for security, maintenance, heat, utilities, damage to the Work, and insurance, and shall fix the time within which the Contractor shall complete the items listed therein. Warranties required by the Contract Documents shall commence on the Date of Substantial Completion of the Work or designated portion thereof unless otherwise provided in the Certificate of Substantial Completion. The Certificate of Substantial Completion shall be submitted to the Owner and the Contractor for their written acceptance of the responsibilities assigned to them in such Certificate.

10.7.2 Upon Substantial Completion of the Work or designated portion thereof and upon application by the Contractor and certification by the Architect, the Owner shall make payment, reflecting adjustment in retainage, if any, for such Work or portion thereof, as provided in the Contract Documents.

10.8 FINAL COMPLETION AND FINAL PAYMENT

10.8.1 Upon receipt of written notice that the Work is ready for final inspection and acceptance

and upon receipt of a final Application for Payment, the Architect will promptly make such inspection and, when he finds the Work acceptable under the Contract Documents and the Contract fully performed, he will promptly issue a final Certificate for Payment stating that to the best of his knowledge, information and belief, and on the basis of his observations and inspections, the Work has been completed in accordance with the terms and conditions of the Contract Documents and that the entire balance found to be due the Contractor, and noted in said final Certificate, is due and payable. The Architect's final Certificate for Payment will constitute a further representation that the conditions precedent to the Contractor's being entitled to final payment as set forth in Subparagraph 10.8.2 have been fulfilled.

10.8.2 Neither the final payment nor the remaining retained percentage shall become due until the Contractor submits to the Architect (1) an affidavit that all payrolls, bills for materials, furniture, furnishings and equipment, and other indebtedness connected with the Work for which the Owner or his property may in any way be responsible, have been paid or otherwise satisfied, (2) consent of surety, if any, to final payment, and (3) if required by the Owner, other data establishing payment or satisfaction of all such obligations, such as receipts, releases and waivers of liens arising out of the Contract, to the extent and in such form as may be designated by the Owner. If any Subcontractor performing Work at the Project premises refuses to furnish a release or waiver required by the Owner, the Contractor may furnish a bond satisfactory to the Owner to indemnify him against any such lien. If any such lien remains unsatisfied after all payments are made, the Contractor shall refund to the Owner all moneys that the latter may be compelled to pay in discharging such lien, including all costs and reasonable attorneys' fees.

10.8.3 If, after Substantial Completion of the Work, final completion thereof is materially delayed through no fault of the Contractor or by the issuance of Change Orders affecting final completion, and the Architect so confirms, the Owner shall, upon application by the Contractor and certification by the Architect, and without terminating the Contract, make payment of the balance due for that portion of the Work fully completed and accepted. If the remaining balance for Work not fully completed or corrected is less than the retainage stipulated in the Contract Documents, and if bonds have been furnished as provided in Paragraph 8.5, the written consent of the surety to the payment of the balance due for that portion of the Work fully completed and accepted shall be submitted by the Contractor to the Architect prior to certification of such payment. Such payment shall be made under the terms and conditions governing final payment, except that it shall not constitute a waiver of claims.

10.8.4 The making of final payment shall constitute a waiver of all claims by the Owner except those arising from:

- .1 unsettled liens;
- .2 faulty or defective Work appearing after Substantial Completion;
- .3 failure of the Work to comply with the requirements of the Contract Documents, or
- .4 terms of any special warranties required by the Contract Documents.

10.8.5 The acceptance of final payment shall constitute a waiver of all claims by the Contractor except those previously made in writing and identified by the Contractor as unsettled at the time of the final Application for Payment.



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Behind those desks stands a threat to the health of every dedicated office worker. Every innocent employee.

If this warning comes as a shock to you, you may be amazed to find that millions of Americans are exposed to similar hazards. Most will never know how simple it would be to rid their forty-hour work week of unnecessary danger.

Unless, of course, someone tells them.

Someone should tell them that sitting in the wrong chair for 4 to 5 hours a day, over 1,000 hours a year for 5 to 10 years is bound to have serious repercussions.

IT'S LIKE SITTING ON A TIME BOMB

Orthopedically, those chairs are a disaster area. It's only a matter of time until lack of support alters the bone structure and damages the spine.

Those no-good chairs aggravate and contribute to the kinds of back problems common to office personnel. This year alone, millions of hard-working office workers will miss nearly 200 million work-days due to herniated discs and related spinal ailments.

Yet, poor seating remains a danger. It inhibits the flow of blood at critical points, behind the knees or at the waist for example. This reduces the blood flow, putting undo pressure on the heart. And excessive heart pressure should be avoided at all cost.

Pressure to the lungs can also be dangerous. Uneven pressure applied to the back puts a strain on the diaphragm, restricts the oxygen and hinders breathing.

Imagine even the slightest change in your natural breathing and multiply it by the estimated time spent in an office chair. Add on damage to pinched nerves and you may begin to understand why thousands of employers who care about the health and productivity of their employees insist on Domore chairs. The only chairs that can give those hard working people the kind of support they deserve.

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Only Domore CUSTOM-FIT™ Chairs adjust seven ways to suit every kind of office worker (armless versions adjust 4 ways). And only a Domore trained expert is qualified to show you how easy it is to alter the fit, after making the initial adjustments. The seat, backrest and armrests are adjusted according to the individual's particular body contour and personal work habits. The correct height from seat to floor must be determined. The right slope for lumbar pressure. The right spring tension for both back and seat. Only after

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these seven adjustments are made, does the chair truly fit the individual.



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too, you can have a CUSTOM-FIT™ Chair at a price that compares favorably with ordinary non-custom-adjusted chairs.

KEEP AMERICA BEAUTIFUL (AND HEALTHY)

Now that you know what you know about chairs, there's no excuse for inadequate seating in any office. Do your part to improve working conditions.

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Concerned employees, please inform your employers.

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PEOPLE & COMMISSIONS

continued from page 14

Sylvan R. Shemitz and Associates, Inc., West Haven, Connecticut, lighting designers and consultants, report four new major lighting design commissions: **Weyerhaeuser Company's** 456,000-square-foot laboratory and administrative office building in Tacoma, Washington, by **Skidmore, Owings and Merrill**; 250,000 square feet of new offices for **Continental Bank and Trust Company** in Chicago by **Interiors, Inc.**; 75,000 square feet of offices for **Holland and Hart**, Denver attorneys, by **ISD, Inc.**; and for **William M. Mercer Company** in the Celanese Build-

ing, New York, 54,000 square feet of offices, by **R.M. Kliment**, architect.

Timothy H. Walker and Associates, Inc., has been selected by United Airlines to completely remodel the interior of their Red Carpet Lounge at Los Angeles International Airport. Glendale Federal Savings and Loan Association has also retained the firm to do programming analysis, planning of departments, and interior design for that company's new operations building, The Hoeft Center, located at Lexington and Orange Streets in Glendale, California.

Interior designer **Larry Seitz, IBD**, has

been named, in conjunction with the **George Lang Corporation**, to completely merchandise and handle reformation of all facilities at the St. Petersburg, Florida downtown Pier site. This site consists of a 5-story building shaped like an inverted pyramid, and six additional buildings housing shops for arts and crafts. **L. E. Seitz Assoc. Inc.** is headquartered in Miami.

Comprehensive Planning Corporation, one of Chicago's leading planning and design firms, has been commissioned to develop the tenant planning and design renovation of the historic architectural landmark, Marquette Building in Chicago, according to CPC president **Garry C. Spain**. CPC has also been retained by the Union Bank of Switzerland to provide the architecture and design services for the new UBS facilities in Chicago and Los Angeles.

Cannell and Chaffin Commercial Interiors has been named interior design and space planners for a refurbishment project involving four floors of the Surf and Sand Hotel, Laguna Beach, Ca. **Continental Service Corporation**, construction and development advisors for Bank of America, have retained Cannell and Chaffin as design consultants for the Bank's Southern California region. This is the ninth consecutive year that the design firm has served in that capacity.

Designers Consortium, Ltd. of Silver Springs, Maryland, has been awarded a contract by the Montgomery County Housing Opportunities Commission to design the public spaces of Leafy House, a senior citizen apartment complex. The firm has also been selected as signage consultant to the city of St. Charles.

Auer/Nichols and Associates Inc., a Detroit based Planning and Design firm, has been retained by the University of Michigan to serve as Interior Designers for the University Center Building, to be constructed at the Flint campus.

In December, the CBS 6:00 National News reported on the Senate design/research project that **Interspace Incorporated** of Washington and Philadelphia is currently managing for the **Architect of the Capitol**. Interspace is in the process of installing prototypical workstations for the staffs of five Senators and two committees. Once the stations are in place, the design/consulting team will analyze each station with an eye to increased productivity, organization, and work-flow. The ultimate goal for the project is to use the information gathered to design a furniture standard for the **Philip A. Hart Senate Office Building**. **Interspace Incorporated** also announces that the firm has been selected to provide design services for North

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News continued on page 110

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The Chrome Finish

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Lowy chrome lamps a deeper, richer color and a smoother longer-lasting finish.



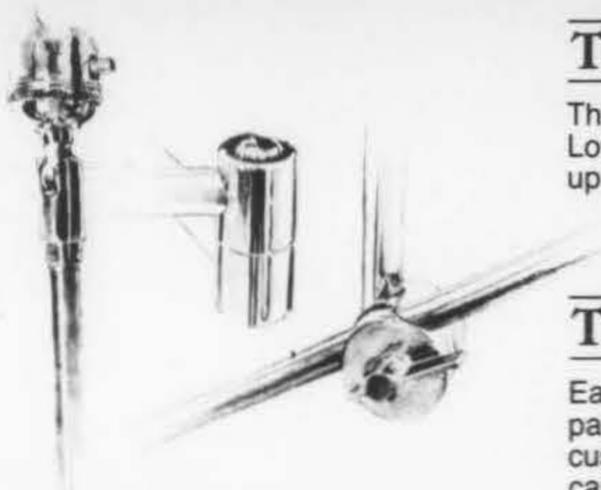
The Brass Finish

Koch + Lowy lamps that look brass are brass. Thirty-one years of experience has taught us how to slow the natural brass tarnishing process. We coat the polished brass with a special clear lacquer, and then bake it to a hard finish.



The Glass

All glass used in Koch + Lowy lamps is hand-blown. This allows for specialized design. And subtle nuances of texture, tone and color in the glass itself. Obvious quality your clients will see and recognize.



The Swivel

Koch + Lowy swivel lamps have a superb enclosed swivel. With all parts of solid brass. Completely machined so they're free of sand holes and cracks. Koch + Lowy swivels are virtually indestructible. They will never sag, droop or flop. Never need adjustment. And they are noiselessly-smooth thanks to nylon seating-rings. One more reason why Koch + Lowy lamps are a lifetime value. As functional as they are beautiful.

The Wiring

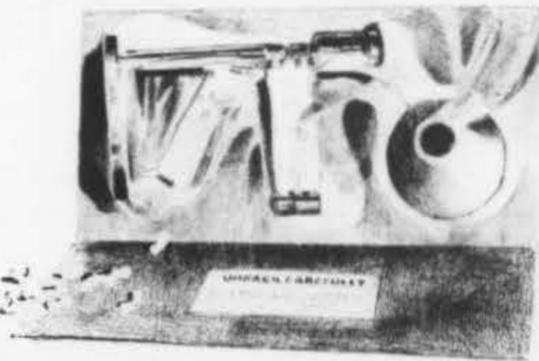
You can't make a quality lamp with substandard wiring. So all our wiring, sockets, switches and connectors meet and often exceed UL standards.

The Heft

The quality that goes into every Koch + Lowy lamp can be felt when you pick one up. Try the "heft-test" against one of our competitors. Feel which is heavier. Then judge for yourself.

The Arrival

Each Koch + Lowy lamp is specially packed in foam, shrink-wrap or other cushioning material. Then they're carefully boxed and shipped.



A Final Reminder

Don't confuse wattage with lighting. In the right lamp even 30 watts can provide sufficient lumens for reading. Proper lamp design can utilize the wattage to its fullest. For brightness. For special effects. Or as an art form. And no one does more with lighting than Koch + Lowy.

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HANS KRIEKS' MASTERCLASS

Hans Krieks, furniture designer, interior architect, professor at Boston University for 18 years, is interviewing students for his two-year MASTERCLASS in furniture design, space planning, and interior architecture. Study is intensive. No previous college education is required. Any age may apply. Limited enrollment is based solely on Krieks' judgment of the prospective student's ability and motivation. New semester starts in New York, September 1978.

Hans Krieks' MASTERCLASS is based on curricula and methods developed during Krieks' years as a professor at Boston University's School of Fine and Applied Arts. But the MASTERCLASSES he has conducted in New York since 1973 have been located not in a setting of university classrooms, drafting rooms, gymnasiums, locker rooms, and libraries, but in his own Madison Avenue office.

This location—the working design office where Krieks conducts an actual professional practice—places the students in the real world of design, and relegates esthetic theory and architectural history to the secondary position they occupy in that world, instead of the primary position they occupy in the academic world.

The caliber and variety of Krieks' practice affect the MASTERCLASS. A Hexter First Award winner (for interiors) and AID International Design Award winner (for furniture), Hans Krieks designed not only the in-

teriors but the furniture system for the Mercedes-Benz offices, a milestone in open planning. He designs residences, offices, hospitals, nursing homes, and other interiors, as well as furniture—in some cases covered by mechanical patents—for Designcraft, Helikon, C.I. Designs, and David-Edward Ltd.

Social and cultural questions which affect environment are explored in discussions and by guest lecturers, but the special contribution of the MASTERCLASS is the actuality of professional practice. This no-campus, no-faculty, no-trimmings training has a great deal in common with the old-time apprenticeship system, while modern techniques of interdisciplinary and synectic interaction stimulate the student into creative thinking.

On completing the course, the student leaves with a portfolio containing, among other things, a full set of architectural working drawings, as well as a set of perspectives of a designed interior, and full-size cross-sections of designed furniture.

Classes are held for eight to ten hours one day per week. This encompasses lectures, critiques of work, and group discussions. There is literally no limit on the amount of individual attention received by any student.

The rest of the student's time is spent principally on forty hours worth of research and assigned work on the drawing board to be

done at home. A fair percentage of the advanced projects are team projects, to accustom the student to actual conditions in the profession.

For full details of the curriculum see the August 1976 issue of INTERIORS, pages 90-93, "Hans Krieks' MASTERCLASS, an Iconoclastic Step in Design Education," by Olga Gueft.

Cost: \$1300 per semester. For information write or telephone Hans Krieks, 342 Madison Avenue, New York, N.Y. 10017 (212) 687-5450.

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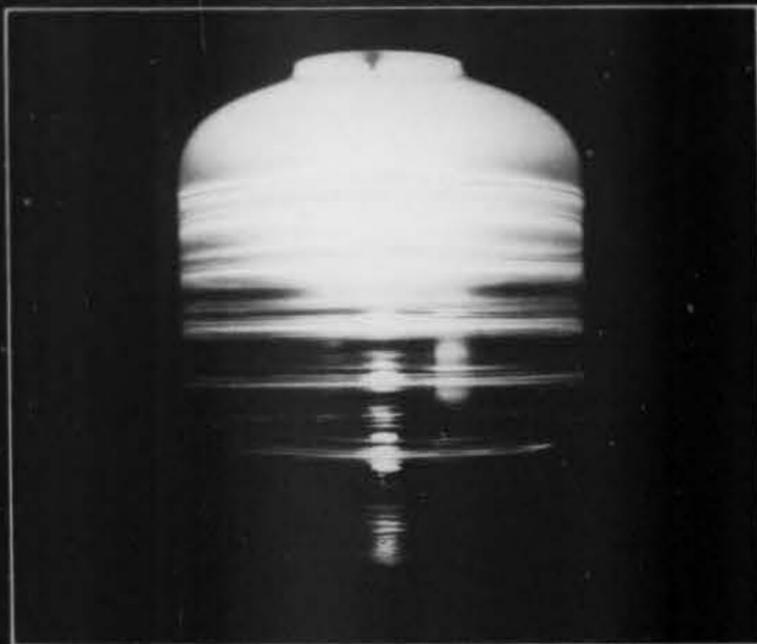
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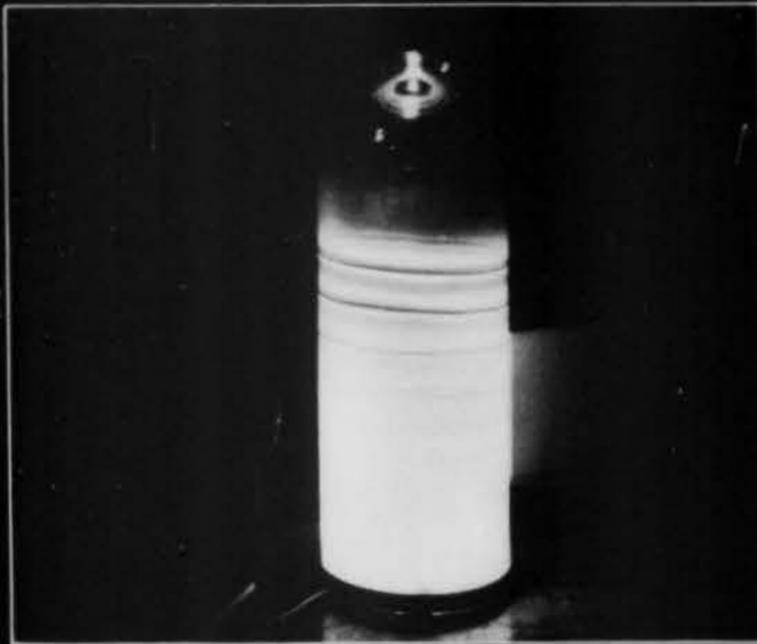
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- C Architect and space planner at architecture firm engaged in contract/commercial jobs.
- D Industrial designer and space planner at industrial design firm engaged in contract/commercial jobs.
- E Office furniture dealers with contract/commercial interior design services.
- F Furniture or department store with contract/commercial interior design services.
- G Contractor, builder, developer, and realtor with contract/commercial interior design services.
- H Residential interior designer or architect.
- I Space planner or designer at educational institution, hotel, motel, restaurant, corporation, government, medical, transportation, theatre or other operation.
- J Buyer or specifier at educational institution, hotel, motel, restaurant, corporation, government, medical, transportation, theatre, or other operation.
- K Student of interior or industrial design or architecture.
- L Manufacturer's representative or other allied to contract/commercial interior design.
- M Manufacturer.
- N Others
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- P Future Project
- Type of Project**
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27	58	89	120	151	182	213	244	275	306	337	368	399
28	59	90	121	152	183	214	245	276	307	338	369	400
29	60	91	122	153	184	215	246	277	308	339	370	401
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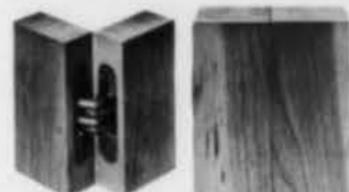
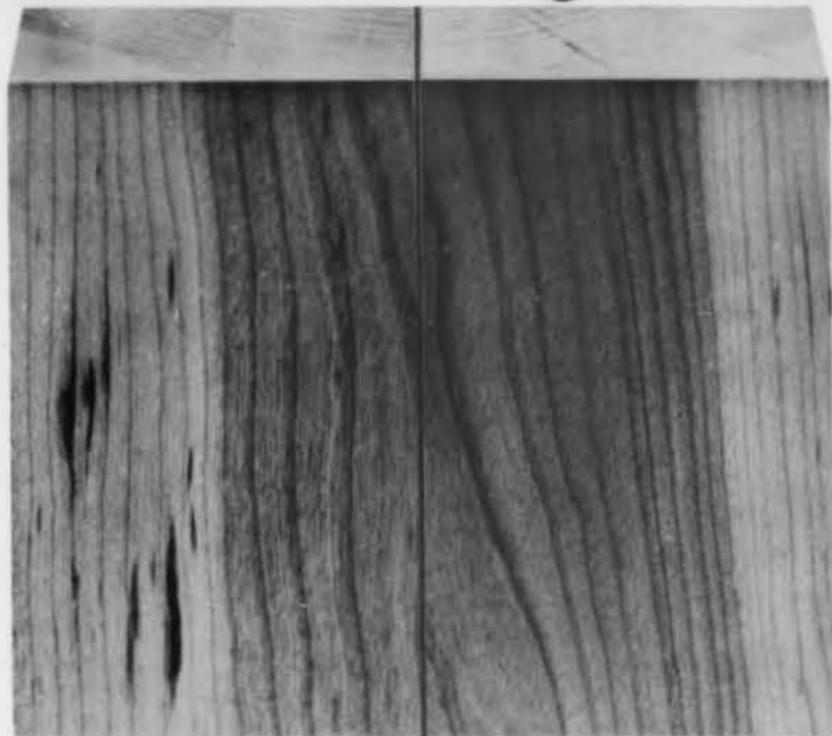
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The McGuire Company supplied a large part of the furniture in several rooms of the Oahu Country Club, Honolulu, specified by Phyllis Spalding Interiors, based in Honolulu. Caned side



and host chairs, designed by Elinor McGuire, are shown here in the cocktail lounge of the club. Made of rattan with rawhide bindings they have cane backs, loose cushion seats, and are covered in a David & Dash fabric. *circle 300*

Amoco Fabrics Company of Atlanta has announced a new development in the field of "grass" carpets by its Fibers and Yarns Division. "Patlon Plus" texturized yarn is a fibrillated polypropylene yarn, used extensively for such type carpet, but because of texturization has greater resiliency, a softer hand, and a "bouncy" feel, according to the company. Patlon Plus is being made in 5000-denier weights and will be offered in 13 solid colors, with virtually unlimited possibilities for tweed combinations. Hotel/motel/designers please note. *circle 301*

Steelcase seats employees as comfortably at the cafeteria as it does in working spaces. In this company dining space the Steel-



case 1278 Stacking Chair was specified for its sturdiness and adaptability, and because the colorful polypropylene seats and backs add to the room's interior color scheme. Tables are in the Steelcase 4900 line. *circle 302*

Celanese Fibers Marketing Company is now commercially marketing Fortrel D-216 polyester, a newly developed carpet fiber that can be dyed without carrier in contemporary dyeing systems. It is said to offer clarity of color, depth of color, and faster dyeing rate than in past polyester fibers; and to be "excellent value" for today's popular saxony, saxony cut/loop, and sculptured saxony carpet styles. *circle 303*

Hastings Tile & Il Bagno Collection, plus the excellent Poggenpohl kitchens, are displayed in a renovated showcase build-



ing in Great Neck, N.Y. designed by Walter Blum, AIA, of Blum & Nerzig. The view illustrated takes in some of the many vignettes throughout the two-level space that present the large variety of tiles and bathroom fixtures displayed in matching and coordinating colors. Glimpsed here are Serie Ariete and Serie Pegaso pedestals and accessories; Serie Italia hand-painted ceramic tiles; and a System Modula medicine cabinet with matching pieces. *circle 304*

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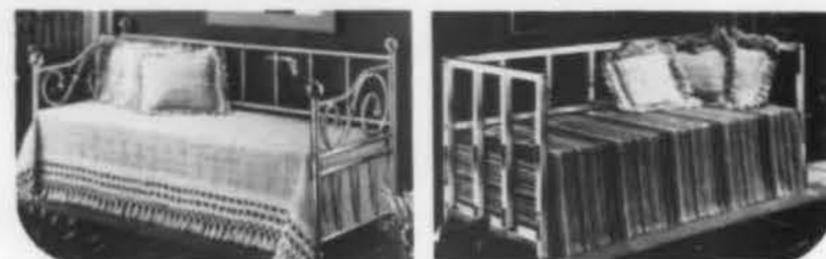




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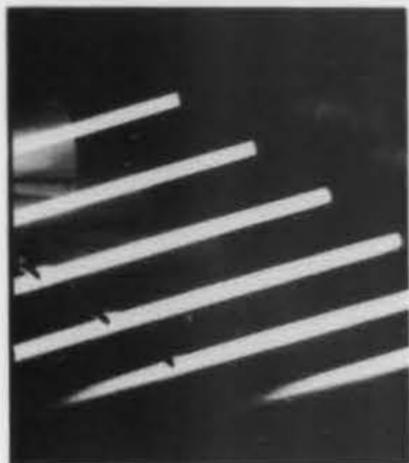
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PEOPLE & COMMISSIONS

continued from page 94

Carolina Baptist Hospital/Bowman Gray School of Medicine New Family Practice Building in Winston-Salem, North Carolina.

Dale Swanson has joined the Minneapolis office of **Kirkham, Michael and Associates**, an Omaha-based architectural and engineering firm, according to **B.B. Michael**, KM president. Swanson will serve as a project engineer, and **J. Michael Florell**, also new to the firm, will serve as a project manager.

Lighting designer **John Marsteller** and his company, **TSLE AG/The Spatial Light Environments**, have moved their design offices from Greece to Switzerland. TSLE's new address there is 3 Rue Pierre-Fatio, 1204 Geneva. A recent work lighted by Marsteller's firm, architect **Leandro Locsin's** Manila Hotel, has recently won the 1977 "Best Hotel of the Year" award, and is featured in this issue of **CONTRACT INTERIORS**.

Jasper S. Hawkins, Jr. FAIA, **Thomas W. Lindsey**, AIA, and **Harry B. Wilson, Jr.**, FAIA, have formed **Hawkins, Lindsey, Wilson Associates**, with offices in Los Angeles and Phoenix. Wilson

recently resigned as president of **Charles Luckman Associates**, with whom he was connected for 25 years. The firm currently has more than \$30-million of projects in design and under construction: **Lake Ridge Country Club** in Lubbock, Texas; a **Mission Viejo** retail sales shopping village, and for **Del Webb Development Company** in Sun City-West, Arizona, a 50-acre recreation and cultural center including a 9000-seat roofed amphitheater. Recently completed **Hawkins and Lindsey** projects include a 14-story **Financial Tower** in Oxnard; a 200-unit student housing and recreation facility at the **University of California** at Irvine; and the **Bell Recreation Center**, **Lakes Club** and **Fountainbell** restaurant in Sun City.

Michael M. Walusko, formerly with **Welton Becket and Associates**, has joined **Matteo Nardini Architect & Associates**, Lake Arrowhead, Calif. architectural, engineering and planning firm, as **Space Planner**. The firm, founded in 1972, is designing and overseeing construction of shopping centers, office buildings, restaurants, multi-family housing, and private residences.

Environmental Planning and Research, Inc., a San Francisco firm providing services in planning, architecture and interior design has announced two new vice presidents: **John Low**, a graduate of the **Rudolph Schaeffer School of Design**, and **Peter Rooke-Ley**, AIA, a registered architect in the State of California. **Virgil R. Carter**, AIA, vice president of **Environmental Planning and Research, Inc.**, has been elected chairman of the **Environmental Planning Commission of Mountain View, California**.

Peter Andes has been appointed interior design concept consultant to **Peddle, Thorp and Harvey, Architects**, of Brisbane, Australia, for the interior design of **Parliament house Development**, a 26 story building presently under construction and scheduled for occupancy sometime in 1979.

Eva Maddox Associates, Inc., Chicago-based interior architecture and space planning firm, has been retained by two Chicago area law firms (**Karaganis and Gail Ltd.** and **Goldsmith, Thelin, Schiller and Dickson**) to evaluate, plan and design their new offices.

Poor, Swanke, Hayden and Connell, Architects, New York, N.Y., announce that **Richard A. Carlson**, AIA ASSOC., **Harold G. Collins**, AIA ASSOC., **Joseph L. Cott**, AIA, **Maximilian Poost**, AIA, and **David H. Stern**, CPA, Controller, have become Associate partners of the firm, and that **Gerard J. Avalos**, RA, has become an Associate of the firm.



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The wood is distinctly oak or walnut or teak. The leather is subtly raised and rounded. The drawers are elegantly unadorned. The legs are as straight and strong as those that will pace the floor around them.

And the furnishings that will complement this lean statement of style, texture and taste will be entirely up to you as the years go by.

For this is a work of art that will live and breathe with enduring dignity in any surroundings long after the twentieth century has become a memory.



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